

Rebel oy!

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a Jewish redneck.
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Mad love

Looking for lube in all the wrong
places: Amanda Nowinski takes on
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GIRLS GOT GAME

Women's pro soccer
heats up with the Bay Area's
CyberRays [p.26]

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May 9-15, 2001 • Vol. 35, No. 32 • FREE

GUARDIAN

The Best of the Bay ... Every Week

The Brown machine is dead

By Tim Redmond

No it's not

By Gabriel Roth

Beaten at the ballot box,
under fire in the mainstream media,
Mayor Willie Brown is a lame duck,
and his legacy is crumbling.
Maybe. [p.22]

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This week: The CIA's worst-kept secret — Martin A. Lee on the declassified Nazi files

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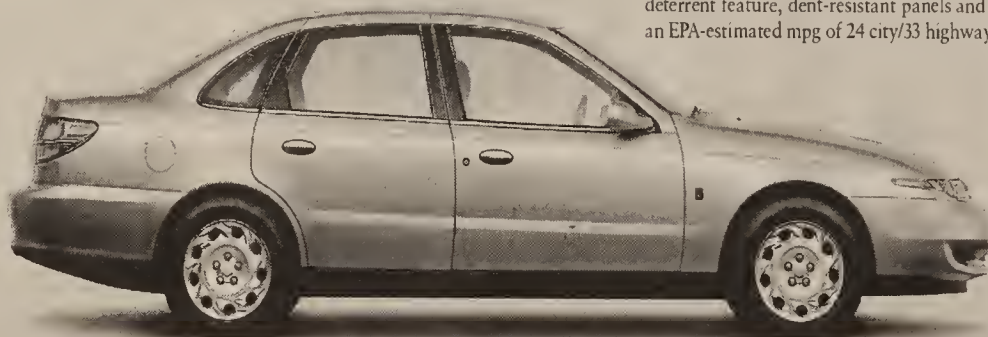
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The
San Francisco
Bay Guardian
May 9-15, 2001

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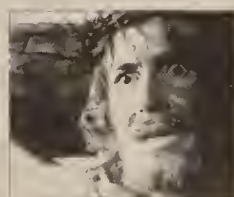
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in this issue

We don't really disagree, not that much.

Gabe thinks that the Brown machine still has a little life left in it, that the mayor and his operatives can still pull enough strings to keep control of the city. Tim thinks Brown's already a lame duck — and that the days of the old machine are essentially over.

But we agree that the city's entering a new political phase, full of tremendous opportunities and challenges — and that the outcome of the race for city attorney this fall and the lineup for the next mayor's race could determine the future of local politics for a long time.

And both of us are convinced that district elections, more than anything else, have changed the city's political calculus — and that without district elections there's almost no hope for the progressives to take back San Francisco.

We're also convinced that there's an organized counterattack under way. Sometime in the next two years, downtown is going to move to get rid of district elections — and the current Board of Supervisors needs to be not only aware of that but actively preparing to fight it.

The new district supes are vulnerable: they have, as a group, far less political experience than the mayor, and Brown is using every tool at his disposal to undermine them. The most potent: race-baiting.

A key part of the defense has to come from the activists who helped organize the campaigns that drove Brown's pawns off the board. That means a mostly white progressive coalition has to make a lot of connections across the city in the next two years. That's a big job — but it's also, potentially, the difference between a new political city and a machine that never really dies.

Tim Redmond
tredmond@sfbg.com

Gabriel Roth
gabriel@sfbg.com

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Martin A. Lee on newly declassified files confirming collaboration with Nazis.

Bush-league energy policy

Ralph Nader says there are alternatives.

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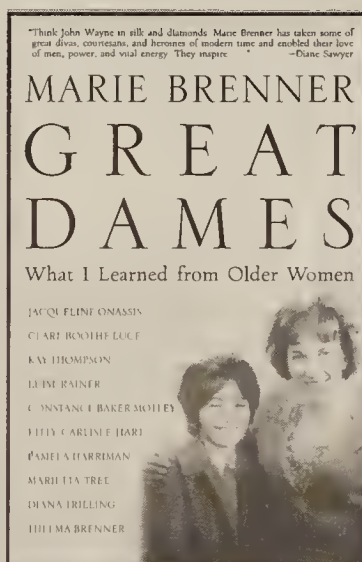
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letters to the editor

Corporate tag attack

The same day I read the article about "corporate tagging" and the perhaps inevitable saturation of corporate imagery into all things sacred, I find myself walking to work and seeing "Peace-Love-Penguin" all over our city crosswalks ["Corporate Taggers," 4/18/01]. Not until later that night did I see the same ad in an issue of *Wired* and come to realize what it was: Exhibit 2,511,076, submitted to Your Honor as an example of Ms. Vosters's point. I heard from a friend this weekend that those stencils were supposed to wash right off with the rain but do not see that they have. Now, when is the city's anti-graffiti task force going to find the people who did this and the people and company who proposed, okayed, and paid for this operation, and subject them to the same misdemeanor proceedings I would have to go to should I ever decide to tag my name and logo all over the Financial District?

Ian MacBean
San Francisco

Yes, free beer

To Michelle Tea, re. "Thanks, Brad!" [4/25/01]: You aren't really going to tell us that you frequent Places That People Who Don't Wanna Think Very Much Go To Socialize (Dave Barry-style caps yours) without expecting some of them to attempt to socialize with you, are you? I understand the coffeehouse dilemma, this being the not-very-late-night S.F. that it is. There are a few that are good all night, but probably not in walking distance from Valencia.

But lemme get this straight (no pun intended) — you still want free beers from strangers for your snarling disdain?

Jim Serfass
San Francisco

Coppola and Vossoughi

Thank you for running the informative article on Behrouz Vossoughi and the state of Iranian prerevolutionary cinema in your April 18 issue ["The Unvanquished"]. A couple of comments come to mind after reading the article.

First, that Francis Ford Coppola cannot be expected to remember his casting decision regarding Vossoughi is essentially a nonanswer. Human memory capacity can retain the damndest trivia (e.g., the plot of an old *Thunderbirds* episode seen once) even after the passage of decades. That Coppola allegedly does not remember his controversial decision to not hire Vossoughi because of that actor's nationality shows that he did not lose much sleep over his morally cowardly act.

Second, I might have missed this information in Robert Avila's article, but what has been the fate of all those old Iranian prerevolutionary films mentioned in the article? Were they destroyed when the Islamic fundamentalists came to power? Are they currently being stored in conditions that threaten to cause deterioration of the negatives? Were any of these films taken outside Iran? Inquiring minds want to know.

Incidentally, congratulations to Avila for getting a bit of public praise from

festival creative director Peter Scarlet. At the Q&A following the screening of *Tangsir*, Scarlet called Avila's article best article on Iranian film he had ever read in the English language.

Peter Wong
San Francisco

Robert Avila responds: After 1979, all domestic and foreign films in Iran were inspected for compatibility with a new "Islamic" cinema. According to documentary filmmaker Jamsheed Akrami, this amounted to roughly 2,200 films, only 200 of which were granted screening permits. The rest were banned, including the most successful prerevolutionary Iranian films, or ones featuring prominent actors like Behrouz Vossoughi. As I mentioned in the article, these films remain sequestered by the government and are not necessarily being treated with adequate care, so there is a danger that some original prints and negatives will not survive. Prints in the possession of individuals have made it out of the country (Vossoughi, for example, has prints of several of his films), and bootleg videos of many prerevolutionary films can be found on the Internet (at www.behrouzvossoughi.com, for example) and at Persian markets. An enticing bit of news was Peter Scarlet's announcement at the screenings of Dash Akol and *Tangsir* that he is trying to negotiate the release of films for a planned retrospective of prerevolutionary Iranian cinema.

For the record

Rita Feliciano's review of June Watanabe last week ("Hazy Memory," 5/2/01) misidentified the codirector of Shawl Anderson Dance Center in Berkeley. His name is Frank Shawl.

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SPEAKING OF THAT WAR...



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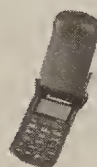


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opinion

by chris daly

Whose city? Our city

In last week's Opinion column (May 2, 2001), Sup. Tom Ammiano shared his perspective on the Board of Supervisors' vote to settle the business-tax lawsuit filed by some of San Francisco's (and the world's) largest corporations. Sup. Ammiano claimed that this issue split progressives serving on the Board of Supervisors and that similar ruptures occurred in the progressive community.

Nothing could be further from the truth. There was no divide. In a public hearing at the board the sole voice in favor of the settlement was a corporate delegate of the Committee on Jobs, a business association representing many of the same corporations suing the city.

On the other side a unified coalition of tenants, immigrants, seniors, health and social service providers, and labor's rank and file came together to testify against settlement. The *Bay Guardian* editorialized against the settlement, printing names of the plaintiff corporations. A line in the sand was clearly drawn as the question was asked, "Whose city?"

Days after the hearing a few supervisors convened a behind-closed-doors meeting to further negotiate the settlement with corporate executives and their high-priced attorneys. Despite the overwhelming outpouring of community opposition, several progressive supervisors opted for the arguments of now-departing city attorney Louise Renne and the Committee on Jobs and joined conservative supervisors in ratifying the settlement.

Together Sups. Matt Gonzalez, Gerardo Sandoval, and I shared the belief that this settlement was the fast-tracking of one of the biggest corporate give-backs in San Francisco history. After only losing at the first round, it was fiscally irresponsible to give back tens of millions of dollars annually that could otherwise fund needed services. Housing unaffordability, gentrification, and increasing class and racial inequalities demanded that we stand together and echo the question, Whose city?

With the settlement decided by the board, we face our uncertain economic future together. I support a restructuring of the city's business tax, and I appreciate Sup. Ammiano's call for a com-

mittee to study this burning issue. Progressives must remain united to ensure that in November 2002 we don't just get back what we lost in the settlement but that we tax the hell out of these guys.

In the meantime we have the opportunity to put some justice into the budgeting process. On June 1, Mayor Brown will present his budget, his administration's blueprint for the city's future. I know that progressive San Francisco shares some budget priorities with this administration: a living wage and programs for children and families in some of the city's most underserved communities of color. But the 30 days we have to review the budget give us an opportunity to highlight our major differences.

This will be the first budget for most supervisors. As a member of the People's Budget Collaborative, I have learned that we must be on the lookout for the sweetheart deals, patronage appointments, and government waste that voters resoundingly rejected in December's election. For instance, Bechtel, one of the multinational corporations that sued the city, has a \$45 million contract to manage our water-retrofit project. Bechtel, the world's largest private corporation, privatized the Bolivian water system and tripled water rates. After worker strikes and massive protests in the streets, the Bolivian government called a special session of Congress to force Bechtel out. San Francisco's budget process gives us the same opportunity.

Gerardo Sandoval, in his first speech as supervisor, pointed out that while we save money for a rainy day, it's raining in our city's neediest neighborhoods. The People's Budget Collaborative releases its report this week. We have a crisis in housing and health care. There's an urgent demand for services for seniors, families, and youth and an unfed hunger for justice echoing from the streets, shelters, and sanctuaries. Progressives, united, can answer this call, hold our supervisors accountable, and resoundingly answer the question, "Our city!" ❖

San Francisco supervisor Chris Daly represents District Six.

While we save money for a rainy day, it's raining in our neediest neighborhoods.

editorials

Two good candidates

The race for San Francisco city attorney — the second-most-powerful job at City Hall — got underway officially this week, with two credible candidates offering a very different vision than incumbent Louise Renne. We're glad Neil Eisenberg and Steve Williams are in the race; both have made it clear that they're running against Renne's legacy of selling out the city to developers, utilities, and big business, and both are vowing to create a public interest law office instead.

On one level the presence of two candidates with claims on the progressive vote (Williams is a longtime neighborhood attorney; Eisenberg is a staunch advocate of public power) seems like a dilemma. But it's also a good thing: for the first time in modern history, two solid candidates for this crucial office will push each other on critical neighborhood and community issues. Eisenberg and Williams ought to make this a race about issues, not personalities: they both need to put forward a detailed platform, outlining their positions and specific plans for the office. (Among other things, they should both oppose the

business-tax settlement that the Board of Supervisors just approved and explain how they would have handled the case differently and what they can do in office to take a second look at it. And they should both vow not to enforce the punitive "quality of life" laws that amount to a crackdown on the homeless.)

The two candidates (along with anyone else who gets into the race) should immediately agree to a series of public debates. And they should both agree to avoid negative campaigning — no mudslinging, no personal attacks.

Eisenberg is making history as the first candidate for city attorney in at least 50 years who's running specifically to enforce the Raker Act and bring public power to San Francisco. Williams is probably the first lawyer with experience fighting developers ever to seek this office, and he's certainly the first to make neighborhood issues the center of his campaign.

And there's still no downtown-Brown machine candidate in the race. The campaign is starting well. ❖

Day Labor's next home

For 30 years contractors looking to hire casual labor for a few hours of work have been cruising along what is now Cesar Chavez Street, looking for available help. For 30 years unemployed (and, often, undocumented) men have lined up on the street to get a chance at a day's pay. And for most of that time, neighbors, merchants, and the police have complained about the situation.

Now there's an simple, win-win solution — but hostile neighbors and a misguided landlord are standing in the way.

Eleven years ago San Francisco created the Day Labor Program to bring some order to the street-side labor market — to give the workers a place to wait for jobs, to attempt to set a decent standard wage and make sure the employers don't stiff them on payday. But the office, a pair of trailers set on a hill near 17th and Potrero, is hard to find, and 15 blocks away from where most of the day laborers meet most of their employers. Besides, the space is small and has no heat or running water.

But as Emi Kane reported April 25 (see "Labor Pains"), there's another, far better site available — in the building that houses the state Department of Human Services, right at Mission and Cesar Chavez. There's plenty of space for lease. It has heat and indoor plumbing. It even has an outdoor loading dock where trucks could pull over to pick up workers without tying up traffic. But the landlord, Richard Koch — responding to intense

pressure from some Mission Street merchants and Bernal Heights and Mission District neighbors — is refusing to rent to the Day Labor Program.

The neighbors who oppose the plan are being foolish. The day workers aren't going away: as long as there are undocumented immigrants who badly need cash, and contractors willing to pay them, the crowds on Cesar Chavez will be neighborhood life. But a decent facility — at precisely the spot where the workers congregate — could take some of the traffic off the street. It would also help eliminate one of the merchants' biggest complaints — public urination — since the men will have a bathroom to use. And it would allow the Day Labor Program to expand its outreach and services (which include English classes and medical programs) far beyond the 100 or so people a day who make it to the 17th and Potrero site.

The Day Labor Program is preparing to sue the landlord and the DHS (which has the master lease on the property). That's an expensive and time-consuming way to resolve the issue. State assembly members Carole Migden and Kevin Shelly, and state senator John Burton, ought to put pressure on the DHS to come to terms with the program. And if the landlord is still recalcitrant, the San Francisco supervisors ought to hold a hearing and demand that he explain why a city agency that serves part of the Mission community shouldn't be allowed to rent a space in a Mission Street building. ❖

Pass the energy bills

The good news on the Sacramento energy front is that nobody in the state legislature wants to sponsor a bill that would use public money to bail out the private utilities. That means Gov. Davis's plan is, at this point, in serious trouble, and if the legislature holds firm, as it should, the governor will have to come up with a much better deal.

Meanwhile, there are several key bills that merit consumer attention. S.B. 6X, a bill by Sen. John Burton (D-San Francisco) to create a state power agency — backed by almost every good consumer group, including Harvey Rosenfield's Foundation

for Taxpayer and Consumer Rights — is now on the governor's desk. S.B. 23X, by Sen. Nell Soto (D-Ontario), would make it easier for communities to form municipal utility districts; it cleared the Energy Committee last week. S.B. 1X, another Soto bill imposing a windfall profits tax on power generators, was approved on the senate floor and is headed to the assembly.

Both Soto bills deserve swift approval. Meanwhile, every ratepayer in the state should e-mail the governor's office (governor.ca.gov) and urge him to sign S.B. 6X. ❖

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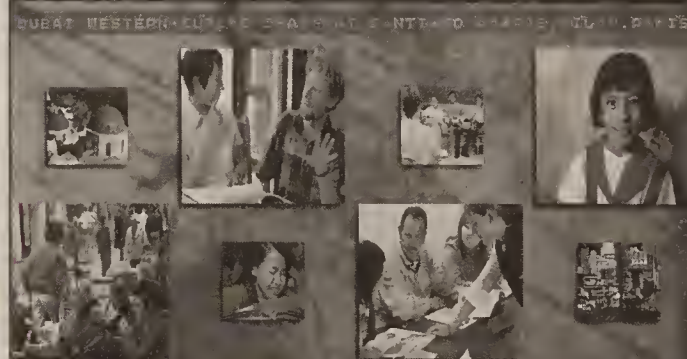
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Opening arguments

Two city attorney candidates vie for the top legal post

By Savannah Blackwell

Two reform-minded city attorney candidates are specifically running to combat what they say is the corrupt legacy of longtime city attorney Louise Renne. They came forward just two weeks after the incumbent Renne announced she was retiring.

Steve Williams, an attorney who has represented numerous neighborhood groups in development battles at City Hall, announced his candidacy May 3 on the steps of City Hall. Neil Eisenberg, the San Francisco attorney who spearheaded local efforts to form a municipal utility district and ran against Renne in 1993, is scheduled to make his announcement May 9 outside the corporate headquarters of Pacific Gas and Electric.

The two are the only candidates who have formally declared their

campaigns; both are aiming for support from the progressive voters who swept the current Board of Supervisors into power last November. Golden Gate Law University dean Peter Keane has decided not to enter the race. The latest insider talk has deputy city attorney Dennis Aftergut, who forced United Airlines to abide by the city's domestic-partner ordinance, as a possible candidate. Other possible candidates bandied about include Treasure Island director Annemarie Conroy, Sen. Dianne Feinstein staffer Jim Lazurus, former assistant district attorney Kamala Harris, and former supervisor Michael Yaki.

At his press conference Williams was flanked by Sups. Tom Ammiano, Chris Daly, Jake McGoldrick, Aaron Peskin, and Leland Yee, as well as dozens of neighborhood activists. Former board president Angela Alioto,

who has long enjoyed the support of S.F. progressives, is playing a key role in Eisenberg's campaign and was scheduled to introduce him Wednesday.

"The city attorney should be the people's attorney — not the privileged people's attorney," Williams said at his press conference. "If you scratch the surface of every rancid contract, every rotten deal at city hall, you will find a rank city attorney opinion underneath."

City hall insiders have speculated that less-than-reassuring poll results and renewed interest in the federal investigations into alleged contracting scams at city agencies influenced Renne's decision not to seek reelection (see "Renne on Empty," 5/2/01).

Williams is a supporter of efforts to form a municipal utility district, which could bring publicly owned and controlled power to San Francisco residents. The matter is scheduled to go before voters in November, on the same ballot as that of the city attorney race.

Eisenberg, however, is the candidate whose campaign is truly focused against PG&E and in favor of public power. He told the *Bay Guardian* that

his first order of business at noon on his first day as city attorney would be to prepare an office memo "instructing my office to enforce the Raker Act" (the 1913 federal act requiring the city of San Francisco to provide power generated from the Hetch Hetchy dam to residents).

"At 12:10 p.m. I will take all steps necessary to protect the city's stake in PG&E's bankruptcy and go and retrieve the more than \$3 million in property taxes they owe us," Eisenberg told the *Bay Guardian*. "At 12:30 p.m. I will move to void the wheeling contract and franchise agreement with PG&E. At 12:40 p.m. I will stop the free flow of San Francisco energy to Turlock and Modesto, which is costing the city more than \$15 million annually, and at 12:50 p.m. I will take all steps necessary to cooperate with the newly elected MUD board and offer the full weight of my office to assist them in all necessary efforts to obtain a public power system." ❖

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

IAC in the ICU

Nation's oldest interdisciplinary program slashed at S.F. State despite faculty protests

By Greg Spore

San Francisco State University's planned phaseout of the Inter Arts Center, the oldest interdisciplinary program in the nation, is sparking a bitter fight among administrators, students, and faculty.

Keith Morrison, dean of the College of Creative Arts, cited a lack of funds as the reason behind the planned shutdown. "While the IAC has a long and distinguished history, the primary reason for the discontinuance is to consolidate programs in the college and save money," he wrote in a Feb. 23 memo.

Frustrated students and faculty are challenging the dean's motives. Last month protesters staged two rallies to spark public awareness.

IAC lecturer Lise Swenson argues that the program has had a strong run despite its financial woes: "This department has almost run itself since losing three tenure-track positions, and we did not fall apart. In fact, we found strength and solidarity in our disenfranchisement from the mainstream culture of the college."

On April 23 the Graduate Council of SFSU voted unanimously to recommend that the IAC be discontinued. But program supporters say they are primed for a long fight. There are three points of appeal: the Educational Policies Council, the Faculty Academic Senate, and finally the provost and president of the university.

Established in 1954, the IAC uses the creative arts as a vehicle for social awareness and community outreach, providing an alternative to the more traditional fields of study. Artist Sheila Bergman, director of external affairs at downtown museum Zeum

and a graduate of the IAC, credits the development of educational programs at Zeum to the IAC's commitment to community awareness and the creative arts. "The IAC is very important in terms of art and education," she

said. "It provides a unique opportunity to bring together the concerns of the community and working artists."

Writer Renny Pritikin, chief curator of Yerba Buena Center for the Arts, said the IAC provides an invaluable

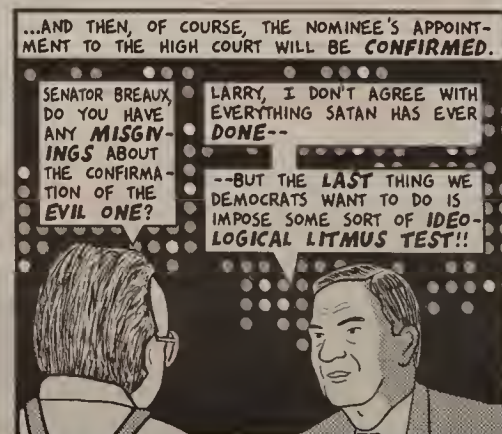
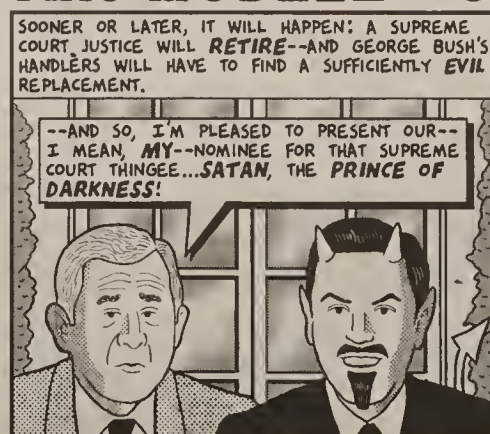
approach to education: "Traditionally, the IAC has been a place to think differently, to think in ways more narrow departments do not."

All of this comes at a time when the allocation of university funds has become a matter of debate. According to Marcos Mocine-McQueen and Natalie Connelly of the Golden Gate XPress, an online publication of the SFSU journalism department, SFSU president Robert Corrigan acknowledged using \$20,000 in university funds to buy a home security system. ❖

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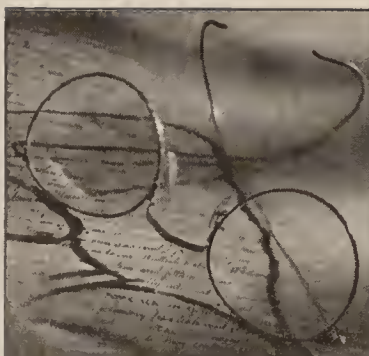
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by TOM TOMORROW



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news on guard

PG&E's propaganda war, part two

The latest in an occasional series unmasking lies brought to you by the private utility's P.R. campaign

By Rachel Brahinsky

In the wake of private energy's gouging of the state's ratepayers, support for public control of utilities is growing fast. Not surprisingly, the private-utility propaganda machine is in high gear. Southern California Edison just kicked off a slick statewide television campaign to support a state bailout of the utility. Locally, the Coalition for Affordable Public Services (CAPS), which is essentially an arm of Pacific Gas and Electric (the group's only donor), has quietly launched a \$4,300 mail campaign to marshal opposition to the San Francisco-Brisbane municipal utility district measure slated for the November ballot.

Other communities too are considering public power. At an April 24 conference in Sacramento on how to form new public power districts, more than 105 cities were represented.

One guarantee is that every public power effort will face well-funded opposition from local utilities, including PG&E, which is now going through bankruptcy proceedings. In January

ities such as PG&E, according to the Washington, D.C.-based American Public Power Association. Virtually every publicly managed power district in California charges less than PG&E, even after raising rates to cover the skyrocketing wholesale power costs brought on by the state's energy woes. As Jan Schori, general manager of the Sacramento Municipal Utility District, points out, publicly managed power costs less because there are no dividends, no stock options, and no exorbitant CEO salaries to pay.

Lie number two "Some existing MUDs thus far have avoided the crisis. But others ... have experienced huge rate increases. For example, the newly formed Lassen MUD just instituted a 49 percent rate increase."

Both the Sacramento and Lassen County MUDs did vote for a rate hike this year. But they still charge less than PG&E. And Lassen's well-publicized hike came to 41 percent, not 49 percent, according to Lassen MUD staff.

The Sacramento MUD board voted to raise rates by 19 percent for

a 10 percent price cut funded by ratepayer bonds.

Lie number three "Creating a MUD in San Francisco and Brisbane actually may make the local situation worse. In addition to paying for power at high rates, customers would have the added burden of paying for PG&E's distribution system."

A 2000 study by Redding-based public power consultant Jim Simpson calculates that even after paying for PG&E's facilities, accounting for debt service, hiring and paying employees, and covering all operating costs, a San Francisco-Brisbane MUD would profit by more than \$100 million annually. Simpson based his figures on rates charged by SMUD. That's \$100 million or more that could fund city services.

CAPS is so far funded by PG&E. Documents filed with the Department of Elections May 3 show the group spent another \$53,127 in the first quarter of this year — which brings the total spent to oppose the MUD initiative to \$241,000. We called CAPS organizer Darren Seaton for comment for this story. He did not return the call.

The MUD campaign has been financed almost completely by Bruce B. Bruggmann, *Bay Guardian* editor and publisher, who gave \$470 and loaned \$32,000 to the campaign last year, according to campaign treasurer Carolyn Knee; the *Bay Guardian* donates ad space on a regular basis. ❖

One guarantee is that every public power effort will face well-funded opposition from local utilities, including PG&E, which is now going through bankruptcy proceedings.

the *Bay Guardian* published the first in an occasional series revealing the truth behind PG&E's glossy campaign.

Here are just three of the latest lies presented in a CAPS mailing:

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The Lassen MUD recently voted for its increase after the board of directors decided not to purchase long-term contracts last summer. In hindsight the board's move was obviously flawed. But even in the current crisis situation, Lassen is charging residential customers 11.5¢ per kilowatt hour. After its rate hike PG&E will charge about 11.7¢ per kilowatt hour. But remember, PG&E rates still benefit from

P.S. The San Francisco Labor Council is expected to vote on endorsing the MUD proposal May 14. The council's Law and Legislative Committee voted unanimously May 4 to recommend the endorsement. A yes vote by the full council would have historical significance. Not only would it mark a shift in the group's position — in the past the council rejected candidates because of their support for public power — but it also could play a major role in the fate of the MUD proposal.

See our Jan. 3 issue (www.sfbg.com/News/35/14/14pge.html) for the first five lies of the year.

E-mail Rachel Brahinsky at rachel@sfbg.com.



Bechtel deal under fire

Finally, two commissioners question privatization deal

By Savannah Blackwell

For the first time since the San Francisco Public Utilities Commission awarded a \$45 million management contract to Bechtel in May 2000, two members of the panel are questioning whether the decision to give the private company oversight of the \$4.4 billion reconstruction of the city's aging water supply infrastructure was a good idea.

At the PUC's April 24 meeting, commissioners Anne Moller Caen and Dennis Normandy sent a clear message that they weren't sure the PUC should have agreed to let Bechtel manage the project.

After the hearing, however, the commission voted to continue with the contract.

The PUC's financial manager, Bill Berry, informed the commission that the staff was ready to proceed with what he estimated to be a \$4.4 billion project. He recommended that the commission seek general obligation bonds to cover much of that cost. But John Kluesener, Bechtel's chief representative, said that hurdles remained before the program could really get going.

"I think a main issue is who is in charge of the CIP [capital improvement program]," Kluesener said. "We think we need one individual [to do that job]."

Caen responded that she was concerned that Bechtel was not making much progress. "You've had nine months, and I really thought the baby would be born by now," she said. "I'm very concerned when you say that 45 percent of the project is undefined."

"A major characteristic [of this public-private partnership with Bechtel] is that we don't know what we're getting ourselves into," Normandy added. "There will be some questions raised about this."

Normandy was referring to Sup. Chris Daly's plan to scuttle the controversial contract with Bechtel. The PUC's budget must be approved by the Board of Supervisors.

The PUC's president, Democratic Party fundraiser Victor Makras, has been a staunch supporter of the Bechtel deal.

Last May the PUC awarded the contract — a four-year deal under which Bechtel will oversee the first stages of the city's capital improvement program, involving a major, much needed overhaul of the city's water delivery system — despite loud protests from activists worried that the global corporation secretly wanted to privatize one of the city's most valuable resources. Bechtel vehemently denied the charge.

Despite Bechtel's assurances, David Novogrodsky, the executive director of IFPTE, Local 21, which represents the city's professional and technical engineers, told the *Bay Guardian* last

May that the contract was tantamount to privatizing the management of the PUC (see "Trouble on Tap," 5/31/00).

Additionally, some officials expressed doubt last spring that the deal was financially prudent. Sup.

Leland Yee, formerly chair of the board's Finance Committee, held the contract up until an amendment was made giving the board the power to renew the contract annually.

Harvey Rose, the city's budget analyst, issued a scathing report before the board's vote saying that the PUC had

provided no evidence that the contract would save money. Rose's argument undermined the basis cited by the commission for contracting out the management of the huge building project. ❖

E-mail Savannah Blackwell at savannah_blackwell@sfbg.com.

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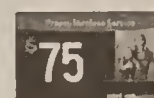
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alerts

by camille t. taiara

Housing versus big business

Thursday, May 10, support affordable housing for seniors, fair wages, and services for the poor by demanding that San Francisco corporations return the \$105 million in tax revenues they took back from the city as part of the recent business-tax lawsuit settlement, at a rally sponsored by the Senior Action Network, the Senior Housing Action Collaborative, and the San Francisco Labor Council. *Noon, City Hall, 1 Dr. Carlton B. Goodlett Place, S.F. (415) 863-2033, ext. 2, or (415) 440-8502.*

Media manipulations of genetic engineering

Thursday, May 10, Media Alliance and the Ecology Center hold a discussion on the effects of corporate public relations campaigns on media coverage of genetic engineering. Panelists expose what's left out of the news. *7 p.m., Ecology Center, 2530 San Pablo, Berk. \$5 donation. (415) 546-6334, ext. 313, or (510) 548-2220, ext. 233.*

Power to the people

Thursday, May 10, help organize for public power, at the Coalition for Lower Utility Bills meeting. Or stop by the California Public Utilities Commission hearing to let them know that PG&E's profiteering parent company — and not consumers — should be made to pay its debts. *CLUB meeting 6 p.m., Tenderloin Police Station, 301 Eddy, S.F. (415) 621-2126. PUC hearing 7 p.m., Caltrans District Four auditorium, 111 Grand, Oakl. (415) 255-7296.*

Restoring Nigeria

Thursday, May 10, Oronto Douglas, Niger Delta activist and former co-defense attorney for Ken Saro-Wiwa, speaks on Nigeria's democratic struggle for self-determination and environmental restoration. *6-8 p.m., San Francisco Women's Building, 3543 18th St., S.F. \$5 minimum donation. (510) 872-0890.*

'Women as Spoils of War'

Thursday, May 10, Juntos, a coalition against U.S. militarism, presents "Sex Trafficking and Women as Spoils of War," with speakers from the Gabriela Network. *7-9 p.m., Friends Meeting House, 65 Ninth St., S.F. \$3 donation. (510) 532-1971.*

'Whose City?'

Friday, May 11, Sleeping Giant, Whisped Media, Bandito Productions, and others present "Whose City?," an evening of video activism at its best, with screenings of shorts ranging from a documentary on the other side of the dot-com industry — the people who make the computers — to examinations of communities fighting for affordable housing. Reclaim the Streets' festival of resistance on the day of Bush's inauguration, and more. *8 p.m., Artists' Television Access, 992 Valencia, S.F. \$5-\$10. (415) 550-8683.*

City spending

Saturday, May 12, help ensure fair and equitable distribution of city resources, at a town-hall meeting held to solicit

public input on the city's 2001-02 budget. Sups. Gerardo Sandoval, Aaron Peskin, Mark Leno, and Matt Gonzalez will be in attendance. *10 a.m.-noon, James Denman Middle School Auditorium, 241 Oneida, S.F. (415) 554-6977.*

Free Mumia!

Saturday, May 12, join the Mobilization to Free Mumia Abu-Jamal, the International Action Center, Refuse and Resist, and others in a mass march and rally as part of worldwide protests to overturn the unjust conviction and stop the execution of political prisoner Mumia Abu-Jamal. *Assemble 10:30 a.m., Dolores Park, 18th and Dolores, S.F. Rally 1 p.m., Civic Center Plaza, Polk and Grove, S.F. (415) 695-7745 or (415) 821-6545.*

'Not in My Landfill!'

Tuesday, May 15, Ted Smith, executive director of the Silicon Valley Toxics Coalition, speaks of the dire toxic threat posed by old computers and the need for a comprehensive recycling program. *Reservations recommended. Reception 4:45 p.m., program 5:15 p.m. Commonwealth Club, 595 Market, Second Floor, S.F. \$6 club members, \$9 nonmembers, \$3 students. (415) 597-6705 or (800) 847-7730.*

Global warming

Tuesday, May 15, panelists from the International Council for Local Environmental Initiatives, Physicians for Social Responsibility, the University of California, and the Indigenous People's Network speak about the causes, extent, and implications of global warming, at a forum organized by Women for Peace, the Ecology Center, Plutonium Free Future, American Friends Service Committee, and others. *7-9 p.m., Redwood Gardens, 2951 Derby, Berk. Free. (510) 849-3020.*

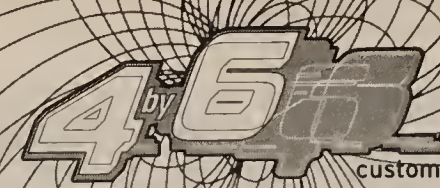
Bring back affirmative action!

Wednesday, May 16, join a broad coalition of student groups and labor unions in a Bay Area-wide mobilization to confront the UC Regents as they meet in San Francisco and demand they reverse the ban on affirmative action. *Gather 10 a.m., east end of Golden Gate Park panhandle, Baker Street between Fell and Oak, S.F. March to UC San Francisco's Laurel Heights Campus, 3333 California, S.F. (510) 895-3068.*

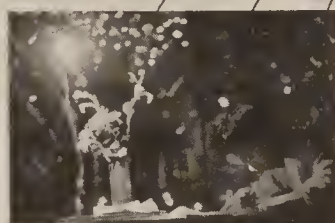
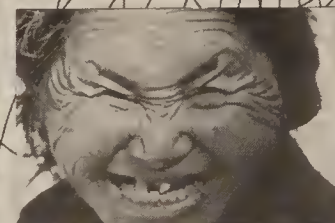

Slam PG&E

Wednesday, May 16, bring signs, noise-makers, and all your energy-related grievances to a spirited protest at PG&E's annual shareholders meeting. *3-5 p.m., Masonic Auditorium, 1111 California, S.F. (415) 255-7296.*

Mail items for Alerts to the Bay Guardian, 520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the Bay Guardian Action Network on the Web at sfbg.com/action.



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Force to be reckoned with: Members of Youth Force Coalition group Let's Get Free (formerly 3rd Eye Movement) say Alameda County should be spending money on programs that prevent teen crimes and not on a proposal to build a huge juvenile jail.

Caging kids

East Bay activists try to stop plans to build a bigger lockup.

By Angela Rowen

Oakland resident Perla Nolosca can tell you stories from her days in and out of Alameda County's juvenile hall that would make you shake your head in disgust. But these aren't the life-on-the-streets tales you might expect to hear from an 18-year-old former runaway and gang member. Nolosca's most disturbing accounts of her life as a juvenile in the system point less to the wrongdoings of delinquent youths than to the shortcomings of the adults charged with their care.

Among the most egregious examples: foster parents who stocked their refrigerators with alcohol and little else; counselors who didn't even attempt to live up to their titles; police officers who would pick her up on suspicion of gang affiliation, and, instead of taking her in to formally charge her, would drop her off at the end of a dead-end street in rival gang territory.

But seeing the faults of the system fueled her ambition to make a change. She began working for Young Women United for Oakland when it was formed two years ago to fight Proposition 21. Now she supports herself with a full-time job as an activist for juvenile-justice reform and as a peer educator to young women. She has become one of the most vocal spokespeople for the Youth Force Coalition, which is leading a campaign to stop the county's plan to expand its juvenile hall facility—currently located in San Leandro—by 210 beds. "They shouldn't be building more beds to lock young people up," Nolosca said. "They should be providing more services for the youth who are incarcerated."

Nolosca joined dozens of other activists at a recent rally in Sacramento, where the county was appealing to a committee of the California State Board of Corrections to help fund its expansion proposal.

The Alameda County Probation Department has requested a total of \$54 million in state and federal funds from the Board of Corrections to build a new, larger juvenile hall facility on county-owned land in Dublin. The executive steering committee of the corrections board has already recommended approval of the county's request for \$34 million in federal funds to pay for the replacement of the 299 beds currently in the system. But the county will probably get only \$2 million of the \$20 million in state funds that it requested to expand the facility to 540 beds (the county must add 31 beds to comply with state law). If the county follows through with its plan and takes the \$2 million granted by the corrections board, it will have to borrow \$80 million to cover the full cost of the expansion, estimated at \$117 million.

The county must decide whether or not they will accept the \$2 million by May 17. That's when the state Board of Corrections will vote to accept or reject the steering committee's grant recommendations. Expansion opponents hope to convince the county to turn down the \$2 million and scrap expansion plans before that meeting, and they plan to plead their case at a special May 9 public hearing before county supervisors. If that fails, activists say, they'll also attend the state board meeting in San Diego to pressure the board not to give the county the funds.

No one disputes the need to rebuild the juvenile hall. The facility is 50 years old and is located on two fault lines, making the structure seismically unsafe. But Nolosca and others opposed to the county's expansion plan say the money would be better spent on increasing prevention strategies and establishing and expanding alternatives to detention, such as house arrest and community-based rehabilitation services.

County supervisor Keith Carson, generally considered a progressive, told us he "philosophically agrees" with the youth activists' cry for detention alternatives, but said he has stood behind the county's plan to expand the facility because the system is overcrowded and will need to accommodate more people in the next few years as the population of Alameda County increases. "There needs to be a safe facility for those young people who unfortunately find themselves incarcerated," he said.

The plan's opponents don't buy the overcrowding argument, saying the data used to support it is unreliable. For one, critics say, the county's projections on the need for more beds are based on a needs-assessment report done by Rosser International, an Atlanta-based architecture and design firm. The study, which was completed in 1999 by Rosser's Alameda County team, predicted that the county's population growth would lead to an increase in the referrals and admissions to the juvenile hall over the next seven years, and it argued that the county would need a total of 540 detention beds. Opponents question the impartiality of a study done

by an architectural firm that might have an interest in obtaining the project contract.

Indeed, on April 10 the Alameda County Board of Supervisors voted to award the Rosser group a \$3 million contract to provide bridging architectural services for the project. "The same people who did a study saying we need 210 more beds are the same people who are getting a contract to work on the project," Youth Force Coalition member Rory Caygill said. "Of course those are going to be whack estimates."

Leaving aside questions regarding the fairness of the Rosser study, critics say the county's own data contradict the claim that the county's juvenile hall population will necessarily increase. The grant proposal that the county submitted to the Board of Corrections discusses overcrowding problems that occurred in 1997 and 1998, but it goes on to say that "due to declining crime rates and efforts of the Probation Department to expand detention alternatives, overcrowding has declined in the past two years."

Despite the fact that expansion opponents can make a reasonable case against the validity of the Rosser report, they aren't likely to get bogged down with the details of population trends. They say the number of people incarcerated in juvenile hall has more to do with the size of the facility than with rising population figures. And, more fundamentally, they say, overcrowding will occur in any facility, no matter what the size, until adults determine ways of dealing with troubled youths rather than throwing them in detention halls.

"The field-of-dreams theory definitely holds true for juvenile detention centers, as in other correctional facilities," said Bart Lubow of the Juvenile Detention Alternatives Initiative. "If you build more beds, they will fill them up." His group studied communities nationwide to determine what factors contributed to overcrowding in juvenile halls. "We looked at various factors, including arrest rates, admission rates, and the number of kids at risk in a community. And the one variable that was most highly correlated with the

The county currently has two prevention and alternative programs, both under the purview of the Probation Department. One program is designed to help runaways who have passed through the hall. But a few years ago the department decided to stop taking \$2 million in county funds and instead opted to finance it through federal welfare reform money. When that federal money expires in a few years, the program may be left high and dry. Another program, called Reaffirming Young Sisters' Excellence, has had some success serving young women on probation. That program is funded by a three-year state grant, and it is unknown if the county will refund the program when the grant expires next year.

The county's Probation Department recently received \$5 million from the state for additional probation officers to work in communities with runaways. But some activists question how far that money will go, since the Probation Department is already short staffed.

Lubow says other types of reforms have helped to reduce detention hall overcrowding in communities throughout the country. One of the most obvious ways is to stop arresting youths and criminalizing so much of their behavior. He also suggested establishing "smarter, fairer, and more effective" guidelines for who gets thrown in detention, so that only those youths who pose the greatest risk to public safety are detained. "In many jurisdictions the reasons why kids are being detained have nothing to do with why juvenile detention centers were established in the first place, which was to be temporary holding places," he said. "What we have now is a lot of kids being thrown into the hall while they're waiting to go to court hearing." He added that the county could handle a lot of those cases through the use of house arrest with ranging degrees of surveillance.

County supervisor Gaile Steele, who has made it a goal to fight for children's welfare, said she knows alternatives are necessary and is committed to bringing about reforms, which she

No one disputes the need to rebuild the juvenile hall.

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population in the facility was the number of beds in that facility."

Lubow and youth activists say the county should be using its resources to reduce its reliance on juvenile hall. "Everyone's always saying how progressive Alameda County is," said Adam Gold of the Youth Empowerment Center. "But if they were really progressive, they would be spending much more money on alternative programs for youths."

says will require at least \$20 million in state and federal funds. But she said it's unrealistic to assume that the county can implement the reforms fast enough to reduce the need for beds. "As a policy maker I'm torn," Steele said. "We have to do both. We have to make sure that we are taking care of our kids at the front end, but we also can't have those who are in detention living in crowded, inhumane conditions." ❖

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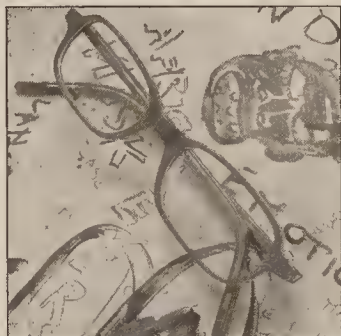
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The Brown machine

Let's get ready for the post-Brown-Burton era. *By Tim Redmond*

In November 1998 the speaker of the U.S. House of Representatives — a gregarious guy named Newt Gingrich, who never missed a chance to get his name in the papers — suddenly dropped off the face of the earth. He didn't show up in his Washington office for weeks. He stopped holding press conferences. His face was missing in action on the Sunday-morning TV news shows.

Garrison Keillor even wrote a song about Gingrich's vanishing act: "His eyes were so close together that it looked pretty weird / And a few weeks ago, he just disappeared."

Gingrich had good reason to go into hiding. He'd just taken a serious shelling at the polls: after he gleefully predicted that the GOP under his leadership would pick up 20 seats in Congress, the Democrats picked up 5. And it was, in many ways, a personal rejection: the Democrats had used Gingrich, who was reeling from a corrupt book-deal scandal and a messy divorce, as their symbol of everything that was wrong with the Republican Party. Within a few months, Gingrich retired in disgrace.

Well, a funny thing's been happening to the mayor of San Francisco these days. The guy who was everywhere, always in the news, announcing this new big development, promoting that deal, cutting ribbons and cracking jokes? A few weeks ago, he just disappeared.

Sure, Willie Brown is still physically present at City Hall — but he's awfully quiet. In fact, if you talk to political insiders these days, you get the distinct sense that the mayor is becoming politically irrelevant.

A majority of the new Board of Supervisors was elected running directly against Brown, and now he doesn't even have the call-up votes to sustain a veto. The *San Francisco Chronicle* just ran a five-part, page-one series putting the imprimatur of the city's major news outlet on what progressives and neighborhood types have been saying for years: the mayor is a corrupt crony of powerful lobbyists and big business. Brown — in a very unusual move — refused to comment for the *Chronicle* stories. Even his press secretary didn't talk to the *Chron*. Instead, Brown had his private attorney, Fred Furth, respond to the reporters' questions, in writing.

The mayor's advisors are keeping him out of the line of fire as much as possible, trying to keep a bad situation from getting worse. "They're in a holding pattern in the mayor's office," one insider told me. "Brown's already a lame duck. You won't see much coming out of there for the next two and a half years."

Added another: "Nobody can run for anything as Willie Brown's handpicked candidate any more. It's political suicide."

When you listen to the wind in San Francisco politics today, you hear the sounds of an old, dying political ma-

chine, wheezing and gasping for its last gulps of air.

If the left thinks this is cause for celebration, hold on a minute — there's a lot more to the story.

For most of the past three decades the political operation put together by the late Rep. Phil Burton, his brother John, and (especially in the later days) Brown was a dominant — some would say overwhelming — force in San Francisco politics. The Burton-Brown machine controlled the Democratic Party. It controlled most of the political money in town. In its prime, at various times, it held direct sway over the mayor, a majority of the Board of Supervisors, both members of Congress from San Francisco, and most of the city's Sacramento delegation.

The machine kept ruthless control over its political game: If you didn't play by the official rules, you weren't allowed to enter. It kept Harvey Milk out of the State Legislature, kept Harry Britt out of Congress.

And it survived and prospered all that time by creating and promoting a phenomenal myth, a world-class political lie. Its leaders pretended they were liberals.

Like all great lies, it had a basis in truth: Phil Burton was one of the most important liberal members of Congress of the postwar era. His accomplishments are legendary. Brother John's voting record, when he was in Congress, was even better, and these days, in the state senate, he's a genuine liberal hero on criminal-justice issues. Willie Brown fought against freeways and managed to repeal the state's laws against consensual sodomy.

The brothers Burton and their allies did a lot for San Francisco. They opposed the Vietnam War, promoted civil rights, brought federal and state money to the city — and helped build a coalition of disenfranchised people that made this a tolerant, liberal town.

But none of what the Burtons and Brown did in Sacramento and Washington hurt their ability to raise money in San Francisco, where the real-estate developers and utilities didn't care about anal sex or the Pentagon budget; they just wanted building permits and private monopoly franchises. When it came to economic issues right here at home — development, rent control, business taxes, public power — the machine was almost always either missing in action or allied with the big guys.

When Phil died in 1983, the situation got worse. When Phil was the boss, the machine was at least on the side of district elections and a few other good local causes. With Brown and John Burton running the show, San Francisco became — with the machine's blessing — one of the most gentrified cities in the nation, a place where the gap between rich and poor kept growing at an alarming rate.

It was, in many ways, downtown's dream: a crew of powerful local political leaders who had a natural base in this liberal town, who could keep getting elected by large majorities and enjoy widespread popular support — and who could be counted on to do the very nonliberal bidding of the local power structure when it really mattered.

All through the 1980s and 1990s, they got away with it.

The November 2000 election was a huge, transforming moment. The machine had to run candidates in 11 supervisorial districts — and there weren't enough strong contenders to pull it off. Very few people can successfully do the Burton-Brown balancing act; it takes immense skill to win the enthusiastic support of progressives while openly, visibly selling out their interests to the highest bidder. And one of the big problems with a top-down machine that requires absolute loyalty from its members is that it doesn't tend to generate much in the way of new young talent.

So for once the voters looked at the candidates and saw one group that was friendly with downtown and big business, and one group that wasn't, and voted the way you'd expect liberal voters to vote. The machine suffered a crushing defeat.

Brown is no fool, and neither are his political advisors, and if losing the board was the only problem, the machine could have regrouped, pulled itself together, and turned things around. But right now, that's not what's happening — and I don't think it's just a momentary setback. Consider:

- The second-most-powerful office in City Hall just opened up — and the machine doesn't have a candidate. The city attorney is a key player in local politics, someone who can make life easy or very difficult for the powers that be. Louise Renne wasn't a real machine member (she came from the Dianne Feinstein axis), but she always took the machine line on key issues. Yet when she decided to retire, she didn't do what a loyal lieutenant (or someone who was counting on machine support for a future run for another office) would do: she didn't resign midterm to allow the mayor to appoint a successor. She didn't even wait until the machine had an heir apparent ready.

So a crucial race is wide open, and downtown doesn't have anyone at this point who has the money, the name recognition, and the skill to get elected. In the heyday of the machine this never, ever happened: Every key job was covered, every election planned in advance. Nothing was left to chance.

- The corruption charges are finally sticking. For most of the past 20 years Brown had thicker Teflon than Ronald Reagan. The *Chronicle* actively refused to report on the overwhelming tide of sleaze that rolled through Brown's political ca-

reer. But that era is clearly over.

Although almost nothing in the stories the *Chronicle*'s Chuck Finney and Lance Williams did in the five-part series last week was actually new, the fact that the two reporters were able to get so much damning information about Brown into print is significant in two ways: it shows that public recognition of Brown's corruption is so overwhelming now that the big daily newspaper couldn't pretend it didn't exist anymore, and it shows that Brown (who, after all, orchestrated the deal that let Hearst buy the *Chron*) is no longer so powerful and important that the dominant morning paper is afraid to offend him.

Even the *San Francisco Examiner*, now owned by the Fang family, which has always protected and defended Brown, is starting to take a few shots at the mayor. It's almost as if the message has gone out from management to reporters at both dailies: Go ahead, fire away. The guy is history anyway.

- The Brown endorsement is now a negative. One of Brown's most powerful assets was his name and his ability to raise money for candidates he favored. But political consultants and pollsters across the political spectrum agree that any candidate running in the future as a Brown loyalist (or as someone Brown and his pals are funding) will carry some heavy baggage.

It's the Al Gore-Bill Clinton problem: people are getting really tired of Brown and all his backroom deals and soft money and special assistants, and any association with him could drag a candidate down.

- They're running out of players, and the triple-A team is weak. Where's the next Willie Brown? The next Phil Burton? Get serious. The leaders of the machine have never developed the next generation, never let anyone with that sort of ability get anywhere near the levers of power — and now it's coming back to haunt them. The only politician around who can make even a marginal case for living up to those standards is Assemblymember Carole Migden, and deep down, the machine doesn't quite trust her.

The next mayor's race is still two and a half years away, a political eternity in this town. But there's already plenty of talk about Brown's successor — and there's a real chance that the machine's candidate will be eminently vulnerable.

There are scenarios that could easily lead to another four years of a Brown

loyalist in City Hall Room 200. Rep. Nancy Pelosi — a handpicked machine politician if there ever was one — is still very popular in town, and since she's been 3,000 miles away, she hasn't been tainted by Brown's problems. But by most accounts, she wants to stay in Congress (where she hopes to be the first female speaker of the House).

Then there's John Burton. John himself. The last old warhorse of the good old days, he still carries the magic of the name; he still has a solid (if aging) political base; and he (so far) has avoided the direct stink of the mayor's office scandals. But I don't think Burton really wants to be mayor, much less to go through that sort of campaign. He doesn't have the temperament.

Assemblymember Kevin Shelley wants to be secretary of state. Migden — who

Continued on page 25



GUARDIAN PHOTO BY CYNTHIA JAYNES

is dead — or is it?

Hold the champagne corks — it's not time to celebrate yet. *By Gabriel Roth*

The November 2000 elections were a setback for the Brown machine. The mayor and his downtown funders would rather have six or seven puppets on the Board of Supervisors. They'd prefer to have well-groomed successors waiting to take over from Mayor Willie Brown and City Attorney Louise Renne.

But counting Brown's forces out would be a huge mistake.

The machine still has the financial might of downtown, the smartest political fixers that money can buy, and an entrenched patronage operation that stretches from the Mayor's Office to the housing projects. It won't give up without a fight.

Right now the machine has two items on its agenda: prevent the supervisors from building any public support, then repeal the district-election system that put them in place. If it succeeds, it can continue to run the city largely unchallenged.

Brown and his cronies will try just about anything to smear the new board, but the centerpiece of their plan is clear: paint the new supervisors as racists and watch their support, in a city where whites are in the minority, melt away.

The supes were vulnerable to accusations of racial insensitivity from the day seven white men were elected to the 11-member board. The progressive movement that organized the successful supervisorial campaigns is largely a white movement. If Brown and his allies have their way, it will stay one.

"It's a dangerous game that the mayor is playing, with high stakes and petty rewards," civil rights activist Van Jones says. "By flinging around dubious or unfounded accusations of racism, the mayor is weakening the struggle for racial justice for the short-term interest of the Brown machine."

In the first months of their term the supervisors have run up against accusations of racism on at least four occasions. Tom Ammiano came under fire when he blasted an African American city commissioner's homophobic remarks. Chris Daly was accused of disrespecting Asian Americans when he refused to congratulate new right-wing labor secretary Elaine Chao. Matt Gonzalez's proposal to restructure the Housing Authority won him comparisons to David Duke. And last week Gerardo Sandoval had to apologize for a remark that many considered anti-Semitic.

The accusations in the first two cases are the most transparently cynical. Ammiano, a leader in the gay community, can hardly be expected to tolerate anti-gay prejudice from city commissioners of any race. And Daly's objections to a board commendation for Chao were obviously ideological rather than racially motivated: he was just as outspoken against attorney general John Ashcroft, who is white, as he was against Chao.

Sandoval's controversial remark — he suggested residents picket the "Tiburon homes" and "bar mitzvahs" of the corporate leaders who sued the city over its business-tax structure — was in some ways a freak occurrence. Sandoval apologized, calling the comment "a half-completed thought": he

says he intended to list a culturally diverse range of potential protest sites but got ahead of himself. Whether it was an innocent misstatement or a Freudian slip, it's unlikely he'll do anything like it again.

The Gonzalez-Housing Authority flap is more complicated, if only because an actual policy question is at stake. Citing repeated instances of mismanagement and corruption on the part of Housing Authority leadership, Gonzalez wants to replace the mayor-appointed authority with a commission picked mostly by the supervisors.

Almost half of San Francisco's public housing residents are African American. So are most of the top staffers and commissioners who oversee the Housing Authority. And so is the mayor who appointed them.

Gonzalez, who is Latino, comes off more like an Ivy League-educated lawyer than like a working-class kid from east Texas. (He's both.) At a May 4 hearing on the proposal, he subjected one Housing Authority representative after another to tough, courtroom-style questioning. He clearly won the argument, but that may not matter much in the end. If the public housing residents who came out to the hearing left feeling that Gonzalez — and by implication the rest of the board — wasn't listening, it's hard to blame them.

Gonzalez's allies say the Housing Authority will always be able to pack a meeting with supporters. The agency is the landlord to 25,000 people and the employer to hundreds.

But when Betty Wright stood up to tell Gonzalez that "you have attacked everything that's black in this city! You have disgraced every black in this place! You have brought racism to a high point!" and a roomful of black people cheered, it was hard not to feel uncomfortable. Wright's comment was quoted in the *San Francisco Chronicle* the next day.

None of this is happening by accident. The mayor has more experience in politics than any of the supervisors, and far more resources. He has five full-time press-office staffers, whereas each supervisor's two aides have to handle policy, research, and constituent service.

And Brown has allies who can make the nastiest accusations for him. Former supervisor Amos Brown led the charge against Ammiano and Gonzalez. Current supe Leland Yee spoke alongside Chinese business leaders who blasted Daly. And Gavin Newsom, the mayor's strongest ally on the board, had this to say in a *San Francisco Examiner* interview last month: "I'm really concerned about the racial strife the city's going to endure.... I'm worried

about what's happening in this city, particularly with this new board."

• • •

Many minority activists say the supervisors are vastly more accessible and sympathetic than their predecessors were. "With the previous board, our voice was not listened to," says Antonio Diaz of the Mission-based group People Organizing to Demand Environmental and Economic Rights. "Now we can get our calls returned. There's more responsiveness and more willingness to hear from people working in the community."

That's why it's vital that the supervisors not be outflanked, Diaz says: "The mayor is very media-savvy. It's incumbent on the supervisors to learn from that. How the message is delivered affects how it's received."

School board member and immigrant-rights activist Eric Mar agrees.

"The mayor and his allies will opportunistically use the race card to attack the new progressive board," he says. "The mainstream media seems to be whipping it up as well. They have to be extremely careful."

If the supervisors want to build a sustainable progressive power base in San Francisco — one that can save the neighborhoods, preserve district elections, and vault its members into higher office — they have to quash the mayor's spin-doctoring. A number of suggestions came up during interviews with progressive community activists and political insiders of all races.

The supervisors need to cultivate relationships with leaders in communities of color — not just progressive activists who sympathize with the board members' agenda but also advocates beholden neither to the mayor nor to the progressive movement. Meet with them and treat them with respect, and the mayor will have a hard time making charges of racism stick.

This is particularly important for the white supervisors. "Jake McGoldrick is keeping good contacts with the Asian community," says Mar, who lives in McGoldrick's District One. "Michael Yaki did almost nothing." But Yaki has a certain amount of credibility with Asian voters simply because of his heritage; McGoldrick has to work for his.

That goes for the progressive movement as well as its elected leaders. Willie Brown and Phil and John Burton spent three decades giving minority residents good reasons to trust them. For the supervisors and their progressive allies, building up the same kind of support will take years of work. They should be looking to the future, building multi-racial organizations and developing the next crop of leaders. In some places the work is well under way: Tom Ammiano's successor as District Nine super-

visor might be a Latina activist who's now working with the Mission Anti-Displacement Coalition. We should be able to say something similar about Chinatown, the Tenderloin, and the Bayview.

It's time to drop some of the board-versus-Brown rhetoric. The media loves a catfight, because it makes better copy than serious debate. And Brown will do everything he can to keep the fight personal, because he doesn't want to deal with the board's agenda. So it's up to the supervisors to frame the debate as one of policy rather than personal politics. (In the accompanying article, Tim Redmond compares Brown to Newt Gingrich. I'm afraid that he might have the comparison backward: anti-Clinton sentiment was enough to get Gingrich's right-wingers into office, but it wasn't enough to keep them there. Ad hominem Brown-bashing could have the same result for the supes.)

And the supes have to avoid leaving themselves open to criticism on procedural grounds. For the machine, it's as easy as setting them up and knocking them down: pack board meetings with disruptive crowds, then blast the board for stifling debate. So the supervisors need to bend over backward to deprive their opponents of a chance to complain. They should be listening carefully to everyone who comes to address them, even the ones who were bussed in by the Housing Authority, and thanking them for their comments.

• • •

Last week the *Examiner* reported that the campaign to repeal district elections is already in the planning stages. The target audience for that campaign is conservative and minority voters who don't feel adequately represented under district elections. If downtown can convince them that district elections has produced a racist board, the game's over. And that goes beyond district elections. Just as the supervisors ran against Brown, the machine's next candidate for mayor is hoping to run against the Board of Supervisors.

One political consultant with ties to the local business community says the repeal campaign won't begin for a little while. He told us he's advising his clients to give the supes enough rope to hang themselves.

"Let this board stew in its own juices," he says. "Let there be more Sandoval comments on Jews and Daly fights with the mayor. Then, when the public is getting fed up, when the window of opportunity appears, move quickly on some sort of change."

That means the supervisors have an opportunity to fight back. If they don't seize it, the machine is looking healthier every day. ❖

E-mail Gabriel Roth at gabriel@sfbg.com.

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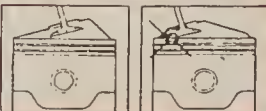
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Machine

From page 22

would be a formidable candidate — wants to run for the Board of Equalization.

Which leaves Sup. Gavin Newsom, a favorite of John Burton's, as the leading machine contender, more or less by default. Can Newsom really develop into a candidate with enough charm and patience to handle a tough, long, citywide race, and develop the balancing act and do the political theater that will be necessary for another machine candidate to get elected mayor? Maybe. Some people are clearly trying to train him. But he has a long, long way to go.

And you know what? I know Willie Brown — and Newsom is no Willie Brown.

• • •

The people who really run San Francisco — the powerful business interests who still very much call the shots — aren't about to accept defeat. The progressives aren't in control in this town; we haven't taken back the city. And the demise of the Brown machine won't, by itself, change that.

Brown, frankly, is expendable. Once he and Burton are no longer useful, the power brokers will find someone else. There absolutely will be a strong, well-financed downtown candidate for mayor in 2003.

But it might not be someone who has the control over the Democratic Party and the clubs, who has the natural base in so many communities, who has the liberal image and the organizing clout and the political stature of Brown. Downtown's next candidate may look a lot more like a downtown candidate than Brown or Burton ever did.

And it will be many years before anyone comes along who can build and use a power base, and control so much of the city's politics, as effectively as Brown and Burton have. The city's changing; it's more splintered, less trusting (and probably less liberal) than it used to be.

For all we know the next mayor of San Francisco will be someone nobody's talking about today at all — say, a politically centrist business executive who has never previously run for elective office. If you don't think that's possible, consider what happened in the liberal cities of New York and Los Angeles in the 1990s when the old political alliances from the 1960s and 1970s fell apart.

So the days of the Brown-Burton machine are over. It was a part of San Francisco, for better and for worse. It helped transform the city into one of the greatest Democratic Party strongholds in the nation — and into a high-rise-dominated headquarters-office town where the rich keep getting richer, the middle class is driven out, and the poor are left to wander the streets and sleep in cardboard boxes. We'll never see anything like it again in our lifetime.

• • •

Politics abhors a vacuum. The collapse of the machine will mean the rise of all sorts of new factions and strange coalitions of interest that will scramble for

a piece of the void. It doesn't mean that the progressives, the neighborhood folks, the activists and reformers who helped elect the best Board of Supervisors in many, many years will be able to build a lasting movement out of a lot of diverse and unhappy pockets of San Francisco. Just because the bad

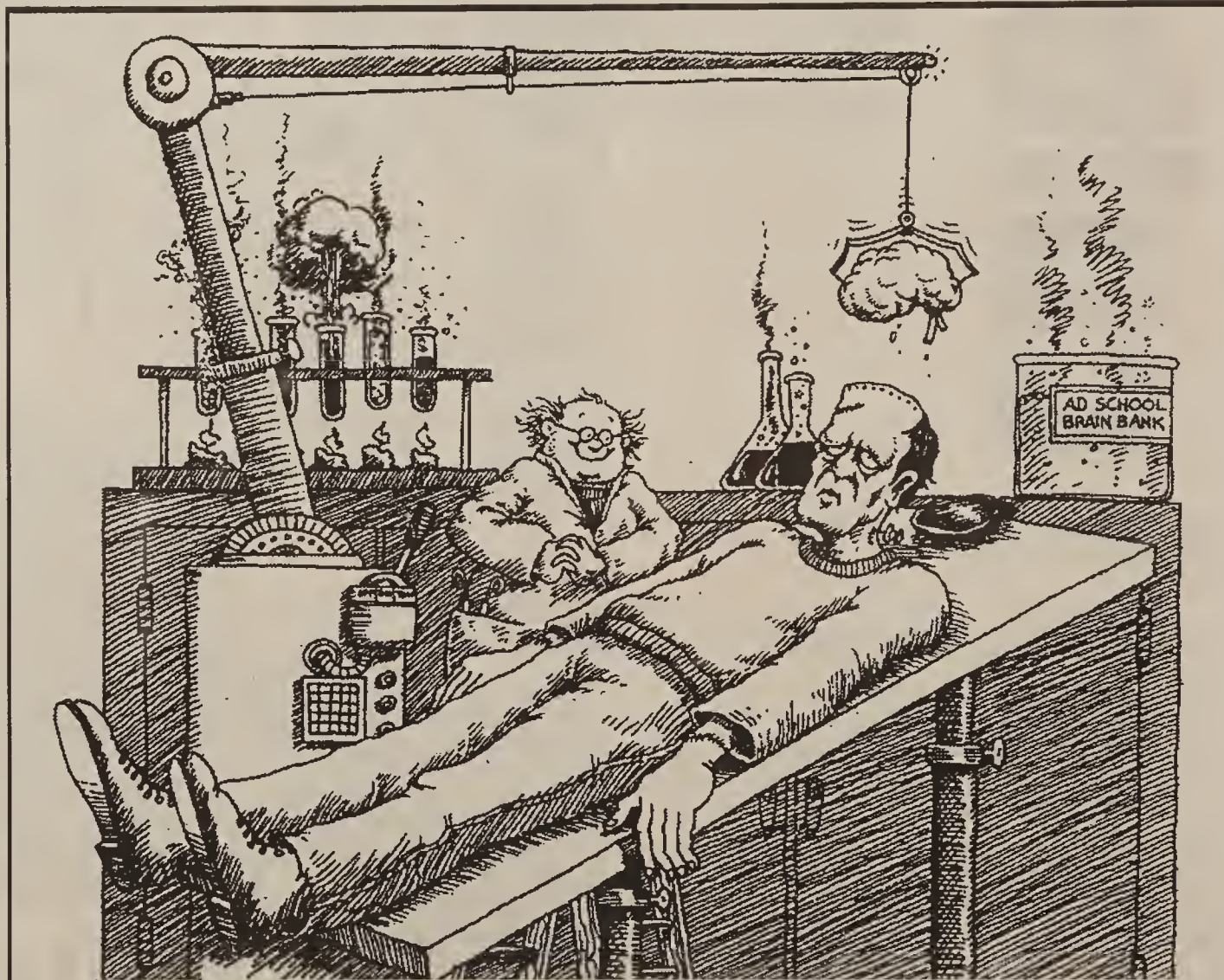
guys are in retreat doesn't mean we can say the good guys are winning (see accompanying story), or that they even know how to win.

Can Sup. Tom Ammiano, or someone else who shares his political vision, get elected mayor in this brave new political world? Maybe — but not unless he

or she reads the 2000 census and builds up credibility in the communities of color that (for entirely understandable reasons) supported Brown and the Burtons. He also can't win without acknowledging that a lot of conservative people live on the west side of town — and they all vote.

Still, there's an opening here, an opportunity for a new kind of politics in this high-stakes and high-pressure political town. And after all these years, that, at least, is a cause for hope. ♦

E-mail Tim Redmond at tredmond@sfbg.com.



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You already know about Brandi Chastain. At least, that's what the creators of the Women's United Soccer Association (WUSA) are assuming, as they begin their attempt to find a niche in the U.S. spectator-sport market. Chastain is a world-class soccer player who is famous primarily as the woman with the rippling abs who scored a World Cup-winning penalty kick in 1999 and tore off her jersey with delighted abandon. Chastain probably got tired of the inevitable references to that magic moment some time ago, but neither she nor the league of which she is an official founding player is going to turn down publicity in this formative period. In a new league, where the majority of the players are unknown to the prospective fan base, star personalities are crucial.

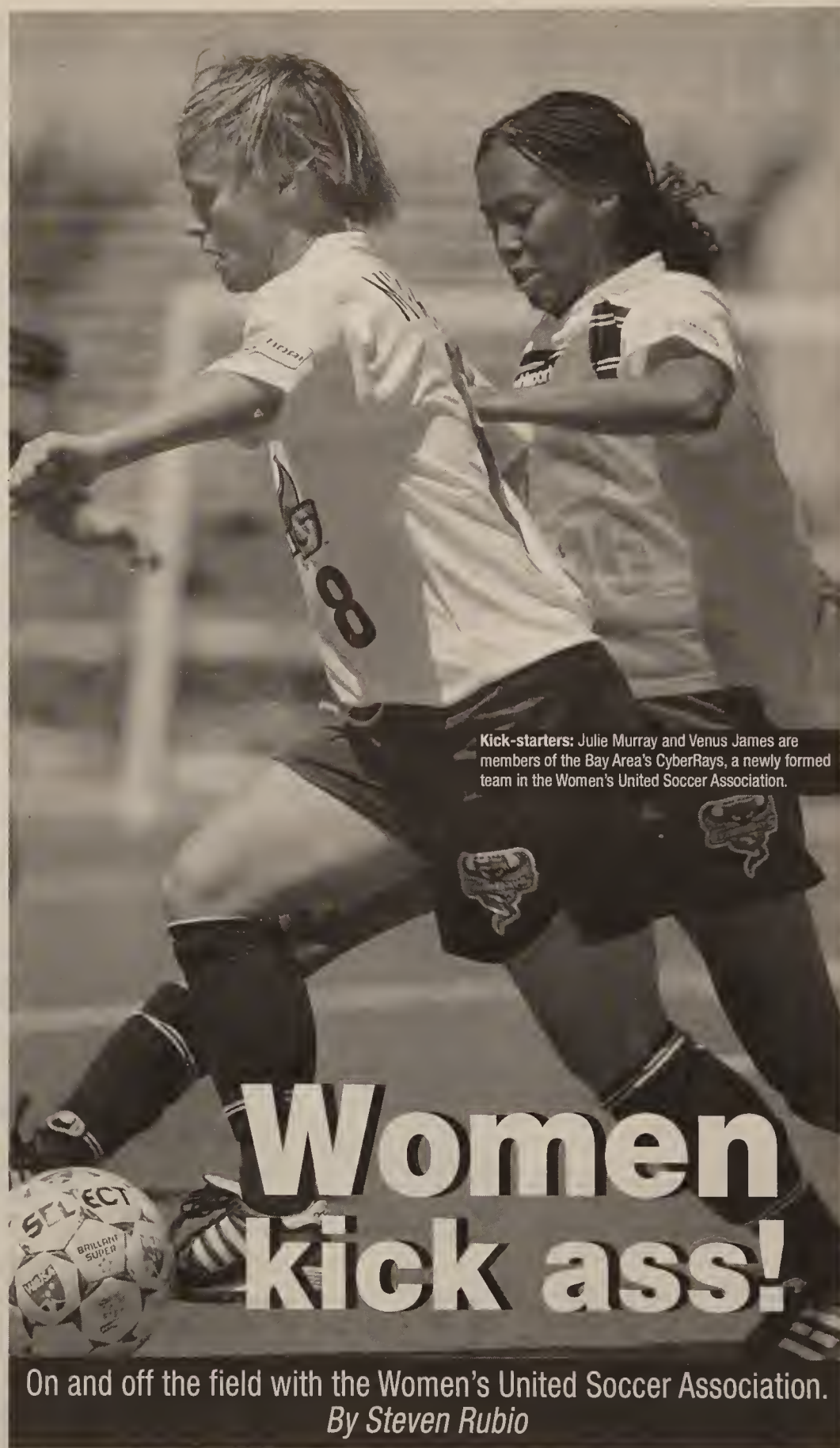
Kareem Lacayo, José Santillán, Mac Bethel, and Nick Murphy are possibly not the target market WUSA had in mind when it built the league. Still, on a sunny afternoon in mid March at University of San Francisco's Negoesco Stadium, these four young boys are as excited as anyone to see the first-ever game for the newly formed Bay Area CyberRays, who have come to University of San Francisco for a free-admission practice match against a squad from Beijing. The boys are here for a simple reason: they love soccer. The four play together year-round on the same team, outdoors and in, and know as much or more about women's soccer as any random sampling of sportswriters across the country.

People like Brandi Chastain, and Kareem and José and Mac and Nick, are important reasons why the WUSA and the CyberRays exist. The women's soccer league is emerging full of optimism and feel-good feminism; it features the best women players from across the globe and the financial backing of media conglomerates and cable television executives. There are plenty of reasons to hope the league is a success. This being the United States, though, and this being women's soccer, there are also reasons to worry that optimism will not be enough.

Wanted: fans

The relatively low attendance numbers at soccer games, coupled with their low television ratings, is an issue that has long frustrated would-be soccer impresarios in the United States. Given how many of our young people play the game, it's odd that soccer in America isn't a better draw as a spectator sport. But youth soccer leagues don't generate attendance at WUSA games and the men's Major League Soccer (MLS) matches. The problem is that professional leagues are spectator sports, and the spectator half of the equation is as important as the sport half to a league's success. And it isn't necessarily clear that vast numbers of young soccer players translate into vast numbers of soccer fans.

If our childhood years set the stage for adult activities, then spectatorship at soccer matches would tend to result less from youth soccer leagues than from adults taking children to watch soccer matches, just as they do with baseball games. Americans aren't without a certain commitment to the sport. But the proverbial "soccer mom" is so named not because she takes her kids, as spectators,



Kick-starters: Julie Murray and Venus James are members of the Bay Area's CyberRays, a newly formed team in the Women's United Soccer Association.

Women kick ass!

On and off the field with the Women's United Soccer Association.
By Steven Rubio

to professional matches, but because she takes her kids, as participants, to their own matches. Being a fan of professional soccer, on the other hand, requires a willingness to spend time, energy, and money on indulging one's fan-ness. And this is a tradition that has yet to be established in the United States.

On the bright side, the fact that women's professional sports leagues are a recent innovation means that the WUSA, like the Women's National

Basketball Association (WNBA) before it, can be a place where new traditions are created for the spectators of the future. The optimism of the league's owners, executives, players, and fans is understandable: with the WUSA, something so unprecedented has been formed that the rules of the past might be broken or ignored. For this reason and more, the mere fact of the league's existence inspires the WUSA pioneers and delights the new fans of the league.

Meet the CyberRays

Everyone in the CyberRay family seems to take great pride in being a part of the WUSA, which the team sees as a groundbreaking institution. The players are excited about setting an example for young girls, who will now know that professional soccer is an option for them. These players had female athlete role models of their own while growing up, but the notion that they could get paid for playing soccer was little more than a

fantasy. "I definitely see the CyberRays as being role models for young women," CyberRay defender Christina Bell says. "I hope we can spread the message to people to follow their dreams."

Such glowing words seem charming but almost naive. If you hang around the team long enough, however, Bell's attitude becomes contagious. The charm and optimism are apparent not only on the field but also in the front office. Marlene Bjornsrud is the general manager of the CyberRays and has spent decades involved in women's sports. She well appreciates how far women's sports have come, as well as how much farther they can go. As the women's tennis coach at Grand Canyon University in 1980, she says, "I had one full-ride scholarship to split between eight players on my tennis team. Each player pitched in to pay for her own uniform. That same year the men's basketball team had a full-ride scholarship for every player. While our budget didn't allow for us to buy one pair of bloomers — the things you wore under your tennis skirt — for the tennis players, each basketball player was given dozens of jockstraps. We won our national championship. They didn't make it out of the district tournament."

Bjornsrud went on to become an assistant athletic director at Santa Clara University, overseeing both women's and men's sports. Given her history, it's no surprise that Bjornsrud is one of the WUSA's most passionate representatives. Before the league's inaugural match, she said, "What an honor it is to be an active participant in an event that will make history: the first time ever that a women's professional soccer game has been played in this country. I am humbled and flabbergasted all at the same time. My personal goal is to stay centered and focused through the journey. In that way, I will be able to make good decisions and not shy away from making difficult choices. I so desperately want to be a good leader, a good manager, a good role model for my staff and for the players." In the WUSA even the general manager worries about being a role model.

Making soccer popular

It's difficult to make American sports fans pay attention to any women's sports. For the WUSA the problem is compounded by the fact that the mainstream American sports media has a thorny relationship with soccer to begin with. Thus the CyberRays are at a disadvantage compared with, say, the WNBA, perhaps the most successful example of a professional women's sports league. The WNBA features women playing a sport that is already established in the American fan's psyche as a sport worth watching. How can you get the word out about a new women's league when the mainstream media isn't even interested in the sport being played, beyond the occasional human interest story about those ponytailed cuties on the women's national team?

Soccer fans are famously irate about what they see as a conspiracy to keep their beloved sport outside of the mainstream, and they are painfully sensitive to every possible slight. In part, they are ignoring the fact that it's not necessarily the job of journalists to perform P.R. work for soccer institutions (however often such free publicity does happen for businesses in general). But there is a

vicious circle here: the mainstream media doesn't pay attention to soccer because fan interest isn't there, and fan interest remains low because there's little mainstream coverage of soccer.

The answer, for many soccer fans, is the Internet. Soccer journalism is alive and well online, as are communities of fans such as BigSoccer.com. The wired American soccer fan need not feel abandoned, as long as he or she looks beyond the mainstream media outlets.

The WUSA can find plenty of proponents online, but harnessing the energy of those fans is difficult, given the ragtag spirit of the Internet. And there's an underside to the attention soccer in general and the WUSA in particular get on the Internet. If the problem with the mainstream media is that soccer is ignored, then the problem with the Internet is that everyone has a say, not just the fans. One vocal detractor of WUSA (and of American soccer in general) is Oliver Tse, proprietor of the SoccerTV.com Web site. Tse sees himself as a realist in a world of cheerleaders, with a mission to spread what he believes is the truth.

"WUSA's approximate first-year business targets," Tse claims, are "average attendance of 6500 per game, average national TV ratings on TNT of 0.5, average TV ratings for local broadcasts of 1.0, and \$15 million in sponsorships (both national and local). I consider these targets to be aggressive and bold for a start-up women's pro sports entertainment TV product. I believe WUSA will have to work hard, make smart decisions, and have plenty of luck on its side to hit every one of these targets."

These things matter, Tse states, because "corporate cable investors control 68.75% of the votes on WUSA's Board of Governors." Therefore, "the board will judge WUSA's performance as a cable TV entertainment programming series rather than as a conventional sports league." For Tse, these investors' "primary purpose at the time of their March 2000 investment was to own the next 'killer' cable-exclusive regional sports TV property." In this way, Tse argues, the WUSA is more like Vince McMahon's sputtering XFL than it is like the National Basketball Association-supported WNBA.

Tse's self-appointed role as truth teller leads to a lot of unfortunate posturing, but it's not easy to argue with his information. And the CyberRays are aware of the problems they face. Bjornsrud notes that "the hope of the C'Rays is to average 15,000 per game. At first, I thought that goal would be reached fairly easily in the Bay Area, but it is a real challenge to capture the attention of the people who live in an area where there are so many options of how to spend their time and money. We may build in attendance more slowly than I had originally thought. If we have a team that is entertaining and wins a lot, and if our fans have a good experience from parking lot to parking lot when they come to our games, and if our fans begin to feel connected with the players and feel a part of the CyberRays family, then we will meet our attendance goals."

The single-entity experiment

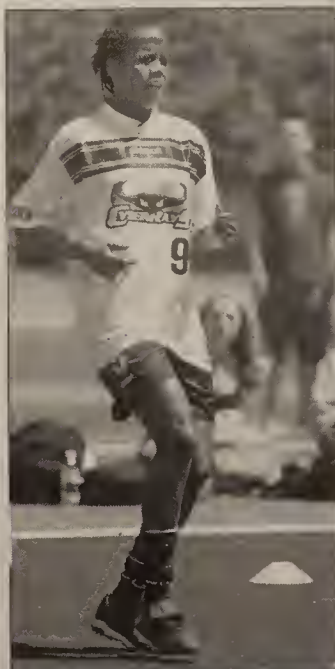
One area where the league can keep costs down is in player salaries. The odd structure of the WUSA, which it shares with



Teamwork: The CyberRays run practice drills with head coach Ian Sawyers.

the MLS, is called single entity, and it's revolutionary. In a single-entity system, the league itself holds the contracts of the players. In a traditional sports league, each team negotiates contracts with the players, although most leagues have some restrictions built into their rules that affect player signing and movement. Most leagues also have some form of free agency, whereby players who meet certain criteria (usually related to length of service) can offer their services to any team that wants them. This can't happen in a single-entity system, though, because there's no one to bargain with: there is only a single entity dealing out the contracts.

At least now, the players seem to be mostly willing participants in the experiment. Bjornsrud thinks that "the unselfishness of the founding players and their willingness to cap their salaries at \$85,000 in these formative years so the league has time to build a solid financial base" is a fascinating story in itself. And in fact, every player I spoke to expressed sentiments similar to those of Christina Bell, who said, "The pay structure will not affect my decision about staying in the league. I want to be part of the league because I love to play a sport that has brought together so many diverse people for a common goal."



Action figure: CyberRays players such as Katia are setting an example for younger girls who will grow up knowing that professional soccer is an option for them.

The founding players Bjornsrud refers to are the members of the 1999 Women's World Cup championship squad who signed onto the WUSA. These women are crucial to the league's potential for success, and the WUSA is rightfully proud of a unique arrangement whereby these 20 women have an equity stake in the league itself. However, you need more than 20 players to form a league; Brandi Chastain and Tisha Venturini, for instance, are the only founding players on the CyberRays. Their teammates do not get an equity stake in the league. And while players at the top level, like Chastain, have their salaries capped at \$85,000, at least some of them also have endorsement opportunities to buttress their incomes. Meanwhile, those at the bottom of the WUSA salary structure are making under \$30,000. It might not be as easy in years to come to accept such relatively low pay for the privilege of participating in history.

The first game

All of this seemed irrelevant as the Bay Area CyberRays of the WUSA took the field at Spartan Stadium on April 29 for their inaugural home match. The weather was gorgeous, the crowd of 10,010 was enthusiastic, and the CyberRays rewarded their fans early in the second half when their dynamic Brazilian forward Katia scored an unassisted goal to put the home side on top. A late penalty kick for the visiting Boston Breakers made the final score 1-1, but it's safe to say that virtually all of the fans in attendance went home happy. The crowd itself was different from a standard sports audience. Each time a CyberRay made an exciting run, the high-pitched sound of the cheering crowd reminded me how many women and girls were in attendance.

While the WUSA has courted female fans, and while lesbians have made up an important segment of the audience for WNBA matches, the American women's national soccer team has always been marketed in what might be called an aggressively straight fashion. But there were a lot of gay fans at Spartan Stadium — a good sign for any new business hoping to expand its customer base.

Lee Ann Peterson, who plays for San Francisco State University, looked out on the field and commented, "It's awesome that there's things to look forward to after college, which weren't there before." Another spectator, who gave her name as Melissa, grew up with CyberRay player Kim Clark. When they

were in high school, she said, it would have been hard to imagine that one day in the future, women would be paid to play soccer in a professional league. And season ticket holder Claudia Siegman said the players are role models for more than just young girls. "I think it has a deep impact on everyone to see grown women out there playing, for the love of the game, for respect, for a decent but not exorbitant salary, and very much for the fans."

Perhaps the most important fan I spoke to, for the CyberRays and for the WUSA, was nine-year-old Molly Brooks. If those four young boys at the team's first practice game are slightly outside the league's target market, Molly is in the bull's-eye. The WUSA may be the first professional sports league in history to market directly to nine-year-old girls. Molly's favorite player is Brandi Chastain, which is unsurprising, given that Chastain is the only player many of the fans have heard of. But Molly also gave props to goalkeeper LaKaysia Beene and injured midfielder Tisha Venturini. "They're really, really good!" She knew her stuff. Molly was at the match with a bunch of her friends, and she said she was definitely coming back.

Filling the stadium

It's too soon to predict the future of the WUSA. At one point early on, the CyberRays hoped for 20,000 fans at their home opener, but by the time the match actually arrived, they were touting 10,010 in positive terms (it was the fourth-highest crowd of the first three weeks of the league, though Spartan Stadium was still less than half full, and it was the ninth-largest crowd to see a women's soccer match at Spartan). Brandi Chastain was quoted in the *San Jose Mercury News* saying that she was thrilled by all the fans who came out. But, she added, "people have a responsibility or a privilege — I'm not sure, maybe both — to fill the stadium."

The team and the league are clearly hoping that a new breed of fans will indeed consider it their responsibility to promote the WUSA. But ultimately, despite the sociocultural importance of the WUSA and women's sports, attendance at a Bay Area CyberRays match is going to hinge on whether audiences have fun at the games. The league's ultimate success depends on consumers who can get past notions of responsibility, people who can become fans. It's hard to imagine any sports league convincing thousands of people to drag themselves to a stadium a dozen times a year just because it's their duty. But it's easy to imagine many thousands of WUSA fans happily filling the local venues to cheer on their teams. The WUSA needs to build a base of such fans, and if that's going to happen, the soccer on the field must be entertaining. Which is why Katia's delightful goal at the opener was so important. It was the kind of play that made you want to come back for more. ♦

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Free porn

It's still true that one of the most-searched-for phrases on places like Yahoo! or Google or whatever search service you prefer is "free porn." For a while the phrase "MP3" surpassed it, but once again the will of the Web-using masses has reasserted itself. Porn is the most popular thing to hunt for on-line, especially if you don't have to type in a credit card number to get it.

I've been thinking about porn a lot in the past few weeks — that is, thinking about it as a cultural phenomenon, rather than as something I need to get for my, uh, personal usage. I'm still pissed off about the way Yahoo! is censoring sex-related groups on its site, but I think the company's position is far from being unusual. AOL has long censored its chat rooms and other content, although I can't tell you how many perverts I know who have hooked up in AOL chat rooms. You can always find kinky types on the family-friendly sites, but the places you find them are under the radar, subject to suspicion and deletion. Thus it is that sexual outlaws on the Web are able to fuel our fantasies and ignite our metasearches, but at the same time these outlaws cannot form a stable community. When their mailing lists and Web sites and Web rings get too big and too noticeable, often they get shut down.

When an old friend of mine decided that she wanted to get a sex change (back when she was a he), she went to the exact sort of smut-oriented chat room that Yahoo! deletés on a regular basis. There she found community, support, and somebody who was willing to do discount electrolysis. Had she not been able to find such an "adult" community online — had all the tranny-related groups been deleted due to "sex-related" content — I'm pretty sure my friend would have had a much rougher time of it than she had already. Of course, some people probably came to this tranny chat room just to trade "hot pix of chicks with dicks." Nevertheless, it was a community. Pornography was just one part of a larger group effort to create a safe place to be openly trans and openly sexual without fear.

On the Internet, pornography and community go hand in hand, if you'll pardon my turn of phrase. People who get together to swap dirty stories end up hanging around to talk to one another about gardening and Goth music. I knew a guy whose friends all used to meet on an IRC channel called "Three-way sex!" just because it was a place they all knew and it was easy to find.

When places like Yahoo! crack down on adult clubs, it makes me wonder, not without a little paranoia, if they're actually just trying to discourage people from forming communities that don't espouse mainstream values. I mean, is this really about keeping people safe from nastiness, or is it about destroying the ties between people whose ideas are different and therefore threatening? After all, what could be more disruptive to the status quo than strong community bonds between people who are willing to openly provide something — "free porn" — that everybody wants? Maybe, without censorship, Internet porn groups could become, to paraphrase John Lennon, more popular than Jesus.

I think online porn helps create community for reasons that go beyond prurient interest, and that's what freaks out conservatives, who in turn bully the ISPs and portals into sexual silence. Pornography is educational; it tells stories about human truths that we all feel but often cannot express. I know this is true because I learned about sex from pornography back when I was a horny and information-deprived teenager. But I also learned about forming human ties across great distances when I started swapping porn and sex stories with other people on BBSes (back in the day). A few of these ties turned into enduring friendships with other nonconformists, friendships that never could have come about had I not been searching for free porn online.

Fact is, people who are willing to discuss sex openly also tend to be the same people who are willing to openly entertain ideas about how to make society in general more open, whether that's by unionizing workers or fighting for civil rights or making the streets safe for transsexuals late at night. I don't mean to say that pornography itself equals freedom, since the porn industry can be brutal. I'm merely pointing out that the free exchange of sexual information goes far beyond mutual masturbation. And when it comes right down to it, that's why so many online services are censoring sex-related groups. They are deleting dissent, not debauchery. ❖

Annalee Newitz (free@techsploitation.com) is a surly media nerd whose pictures are available on a porn Web site called www.smartlust.org. Enjoy!

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color vision
by diane goldberg

Jewish redneck

Why would a nice Jewish girl scream, "Oh, sweet Jesus," when she comes? Because there's no escaping Jesus in the South.

Being a Jewish Southerner is an obscure identity; it has put me at odds with myself. And yet it is a strangely harmonious experience, too. Southern belles and Jewish American Princesses both have great nails and a love-hate relationship with hairdressers. A JAP-belle is a hybrid of Monica Lewinsky and Scarlett O'Hara — if the costume changes don't kill me, the conflicting mythos will. Between the redneck foreplay jokes and Jewish blow-job jokes, my scrambled psyche doesn't know whether to redecorate or indulge in arson.

The combination of Jewish and Southern is lethal — particularly for the woman living it. Both belles and JAPs are classic hysterics. That's the payoff and the curse of my dual heritage. Scarlett chucking the vase at Rhett and the Jewish princess having a neurotic episode are female archetypes. With our flushed cheeks and incoherent ranting, we are out of control and therefore good in bed.

Not all of the folks on *Springer* are from the South. It just seems that way. No guest on *Springer* is Jewish. We've yet to see a show on "Hassids in leather" or "yentas who do their grandkids." Still, most of America knows about Jews ... we're loud, we exclude others, and we're arrogant. We're as obnoxious as rednecks.

When Dale Earnhardt went into the wall at Daytona, I wanted to run to the speedway and recite kaddish. The first time I got drunk, it was on Mogen David wine. The second time was on a concoction, reminiscent of Jonestown Kool-Aid and liniment, called Purple Jesus. I'm a Jewish redneck.

Jews and Southerners share Judah P. Benjamin, odd accents, and cholesterol-rich diets. We also share a sense of marginalization — having, yet not having, a country. We are Americans; sure, we are, as long as we stay in our suburbs or trailer parks. White Southerners are the only Americans who feel they've lost a war. And somewhere in our ancestry, we might have the DNA of a slave owner. Most of us have the DNA of slaves as well, but that doesn't give us any victim cred. The African DNA indicates that we are the offspring of rapist slave owners.

The children of Auschwitz survivors have no victim cred. The world is tired of hearing about the Holocaust. Particularly since the onset of the current Intifada proved that the grandchildren of those dead shtetl Jews refuse to invite Oprah to mediate the Mideast into a hugfest.

I've been to Masada, and I have been to Appomattox — one is the site of surrender, and one is the site of no surrender, yet they are somehow similar. They are both part of my heritage, and neither of them makes sense in a postmodern world without honor. Yet honor still has meaning in the South and among Jews. It's still possible to crash and burn for unfashionable concepts like manhood or mensch-hood.

When I was a teen, I migrated to the liberal North, believing that New York City was the promised land. I could wear bohemian black and be delivered from *Deliverance*. I sought the sanctuary of coffeehouses and the company of other black-clad depressives who disdained NASCAR. Nowhere did I encounter the beauty and grace, the Götterdämmerung, the aching loss of classicism that is inbred in the South and infused in the chicken soup of being Jewish outside a Jewish enclave. Long Island Jews have no sense of being strangers in a strange land.

Both Southerners and Jews know how to weep, how to mourn, and, most of all, how nothing lasts forever. Yankees drip naïveté: they seem to believe that things once fixed are fixed, that that which Abe Lincoln joined together we cannot rip asunder.

Southerners and Jews know defeat. It doesn't make us cynics — it makes us poets. In the building-bound North I missed the mildew and decay hanging off the eaves of wedding-cake houses inhabited by slightly mad old ladies. I missed the speck on the horizon of sun-baked fields bordering on swampland. I hungered for a homeland that is not mine.

I returned to Carolina, away from the delis that sold chopped liver to the land of pickled pigs feet. I drove down steaming asphalt in an old Pontiac, a crotch-warmed beer between my thighs, my sunburned shoulders contrasting with my pale Jewish face. Kudzu covered abandoned cars. Strip-mall stores sold porn videos on the rack next to pork skins.

A story, repeated by numerous rabbis, tells of a small Southern town with one Jewish family. Somewhere in the South, a solitary Jewish family managed nicely next to Holy Roller neighbors. A second Jew moved into town. Jew number two opened his business on Saturday. The town was appalled. He was shunned on the streets. Bankruptcy threatened. Then the sheriff came calling and said, "Pardon me, Mr. Solomon, but round here we like our Jews to keep the Sabbath."

The South still lurks beneath banking, azaleas, ex-pat Midwesterners driving SUVs, and chain restaurants. It's rooted in history. When I grew up here, Jews could not live in particular sections of town or join country clubs or do a hundred other things that violated the unspoken rules of knowing your place. But, within our place, we managed. ❖

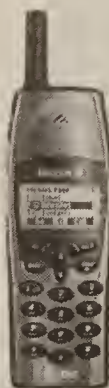
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culture

ask isadora
by isadora alman

Speak up, speak out!

Q: I've been seeing a guy for about five years who is six feet, two inches. When we first met, we were both in fantastic physical condition. In the past two years he has gained over 100 pounds. Instead of being 175, he's probably around 300 pounds. When we have sex, he insists on being on top, and because I am petite it feels like he is smothering me, and I can't breathe. Help.

A: Don't tell me, tell him!

Q: My man is a big guy who sweats profusely. Recently I noticed he has an odor about him. I have dropped hints like "Let's take a shower or bath together," and he always blows me off. I have stopped kissing him because he rarely brushes his teeth. I have offered him candy, gum, and mints, but he refuses everything. I love to go down on him but have even stopped that, because I am not sure of the last time he showered. I love the guy, but sometimes I don't even want him to touch me. What can I do?

A: Stop hinting and say loudly and clearly, "You're dirty. You smell. Don't come near me until you've cleaned yourself up." Don't be surprised, though, if there's a bigger problem here than just being in love with an oblivious slob.

Q: I have been in a relationship with a married man for over a year and a half. I am in my late 20s. He's helped me become comfortable with my body and with sex. He's even inspired me to experiment with it. About six months ago I told him I couldn't see him anymore because I was too in love with him to share him, and I couldn't handle the one-hour increments of time we would spend together. He told me there was no way he would ever leave his wife. I continued to see him regularly, though I was trying to figure out a way to end it. One morning he came over to my house and told me he asked his wife for a divorce. Was it because of me? I really don't know. We continued to see each other, this time spending the night together and actually taking little day trips. Recently, he told me he won't be able to see me until the whole divorce process is completed, which could be at least a few months, maybe even a year, but he has told me he wants me to wait for him. I want to tell him that I can wait because I think I have found my soul mate, but I don't want to hang around prolonging the pain only to be let down. Besides, I already miss the intimacy we had, and it's only been a week. Any suggestions? Insight?

A: There have been men who left their wives and married their longtime lovers, but what the lover then has is a man whom she knows cheated before and walked out on another woman — not the most comforting of histories on which to base a relationship. I don't think it's fair to you or of him to ask for you to sit around and twiddle while you wonder what's going on. Go about your life as best you can. Go out with friends. Accept a date if someone interesting presents himself. If the married man is your soul mate (whatever that is), you can then reevaluate where you are when he is free to come to you.

Q: I am a 40-year-old heterosexual male. I started working out in the morning at a local gym, and I couldn't help noticing the size of the penises on some of the men in the showers. I was overwhelmed. I have never had a sexual encounter with a male before, and I don't think I want to. However, I would like to know why I noticed what I did in the shower. Do you think I might have a homophobic tendency? Or do you think I might feel inferior because I am not that well endowed? Please let me know what you think.

A: You're asking me what I think you might be feeling? You notice other men's penises because they're something new to look at. If you never saw a bunch of men with earplugs, you'd be noticing those. It's human to look and compare. How you feel about those comparisons is a result of what you tell yourself. If you tell yourself that all those men have better, nicer-looking, probably more efficient dicks than you do, then you are feeling inferior. If the sight of all that naked masculinity fills you with desire, those are homosexual feelings. If you fear that all those dicks will be pointing at you with wanton lust, aching to make a move on you, that's homophobia. Is it any clearer yet? ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.asksadora.com) or by writing to her care of the Bay Guardian, 520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.

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Poi's own story

By Paul Reidinger

Of the many fabulous meals I've eaten in Hawaii in recent years (and frankly, I can't think of a single dud), none has included the legendary staple of island cooking. No, not Spam, though it is legendary in its own way. I mean poi, of course, the lavender paste of taro root that takes equally well (or not well) to sweet or savory doctoring.

My happiest experiences with taro on these shores have to do with ice cream, of which the root is an acceptable, if unexciting, flavoring. Out in the islands, meanwhile, clever chefs use it in various stylings — sliced, shaved, roasted, fried, given practically every form except poi.

I wonder if this is a bad thing, since poi, like Spam, is a remnant of an earlier, more rustic age in Hawaiian cooking. These days the food of the islands is, at its best, a magical amalgam of cultural influences (Asian, maritime, tropical, North American), boutique agriculture, high-end know-how — and, of course, tourist money.

But you can still find pockets of the older, simpler Hawaii, particularly on the sparsely populated, largely rural Big Island — and, deep in the Sunset, at Punahele Island Grill, which recreates with remarkable authenticity one of those plate-lunch restaurants (I am thinking particularly of Sam Choy's on the Kona coast) whose cafeteria-style plainness, including steel tables arrayed in long lines, as if at a VFW hall, is more than offset by a cheery aura and an abundance of simple, hearty food.

This is especially good news for people who are noticing *Seinfeld*-ian shrinkage in portion sizes — a trick

local restaurateurs seemed to have adapted from candy-bar makers. Don't raise your prices, just give them less, and they probably won't even notice. Except now they are noticing — even yearning, on some level, for a Punahele-style platter, laden not only with, say, butterfish and pork slow-cooked together in spinachlike taro leaves — the Punahele luau plate (\$9.25 lunch) — but also with macaroni salad, rice, lomi salmon (a sharp, pico de gallo-like blend of tomatoes, onions, and fish), and poi (mercifully) on the side.

We plowed through that, and through the better part of the ono saiman bowl (\$5.95 lunch), essentially a huge hemisphere of ramenlike noodles in tasty stock, with fish cake, green onion, and strips of beef. You can also have the saiman fried (\$8.50 dinner) and tossed with Portuguese sausage, onions, cabbage, fish cake, and chicken. In this guise it resembles a giant bowl of angel-hair pasta.

There is so much food to be had on the main plates that starting with pupus (appetizers) can come to be seen, in retrospect, as a serious error. But they are awfully good, and cheap. I can't think of another place where you can have a pretty good helping of poke — seared ahi with chopped onions — for \$5. Or eight pot stickers for \$4.50, or a dish of lomi salmon for \$2.

My only disappointments had to do with the relative shortage of seafood on the menu, and with a tendency toward deep-frying. In those respects Punahele's food would go down well in Indianapolis. Out in the islands you can get fresh ahi or mahi-mahi or ono even in small supermar-

kets for a few dollars a pound; fresh fish is like ground beef on the mainland. You eat fish all the time and are happy about it. But you have to look a bit for fish at Punahele; it shows up only in a few dishes, while chicken, pork, and beef are ubiquitous.

Deep-frying. This is a dubious, seductive practice. Dubious for the obvious health and calorie reasons. Seductive because deep-fried food tastes good, of course, and also because it's easy to make. And because, if you've invested in a deep fryer, you want to get your money's worth, and practically everything can be deep fried. Whole turkeys, even.

No deep-fried whole turkeys on Punahele's menu, but lots of chicken dipped in this or that and dunked in the hot oil until "deep fried to perfection." We did like the sesame chicken (\$9.50 dinner), with its Korean-style sauce and a side of frisky kimchee. The pieces of bird carried a light breading and were appealingly crunchy, but still.

Most of Punahele's crowd probably isn't much concerned about the deep-frying, anyway. They are, by and large, radiant with youth, and in their mingled ethnicities (Japanese, Filipino, Korean, Samoan, the occasional Anglo or black) they evoke some true Hawaii far from the fancy seaside resorts full of Abercrombie and Fitch mainland people, those shunners of poi.

Punahele Island Grill. 2650 Judah (at 32nd Ave.), S.F. (415) 759-8276. Sun.—Thurs., 11 a.m.—9 p.m.; Fri.—Sat., 11 a.m.—11 p.m. American Express, Discover, MasterCard, Visa. Can get noisy. Wheelchair accessible.



Poi-fection: Server Carolyn Sideco hoists a haupia coconut pudding square (right) and a Punahele luau plate laden with butterfish and pork slow-cooked in taro leaves and a multitude of side dishes — mercifully including poi.

Without Reservations

Cheers!

Well, we can't say we haven't been warned: at the new *Chron* magazine (unveiled a week ago Sunday), "our job is to celebrate." So says the new editor, Michael Bauer, the paper's longtime, and usefully irritable, restaurant reviewer as he steps into a role that will require a bit more, shall we say, *good cheer*. We'd like to suggest a new name. How about *Pom Pom*? With a suitably nifty logo.

The problem with journalistic celebration isn't merely that it's pretty much all propaganda (*aren't we all wonderful to be living in this, the best of all possible places ... on earth!*) but that it's *dull*. One almost (but not quite) longs for the Falstaffian days of Jim Wood and Bill Citara. Another feature on favorite burritos from Mission taquerías? One has read this story so many times, in so many places and variants, that it's becoming mythical. Or maybe this is the mag's celebratory way of telling us we're in for a deep recession and will soon be relying on burritos for sustenance, the way they did in the last big downturn (during the last Bush administration), a decade ago.

Naturally, the magazine's editors are pleased about the local food culture. They like zinfandel, for one thing; this is fine, though the claim that zin is "California's proprietary wine grape ... [whose] exact origin ... is still a mystery" is a little shaky, since its origins have been genetically traced to the eastern shores of the Adriatic.

I'll go along, too, with the huzzahs for organic foods, specialty crops, chocolate, bread, and seafood, though I can't say I feel the earth under my feet trembling with revelation at these mentions. But the "food literati"? The phrase itself flirts with oxymoronism, since eating, like sex — the other great universal, sensual experience — isn't really meant to be written about. Which is probably why so many people feel driven to try.

The mag's list of eminent local food writers includes several *Chronicle* contributors (Whitman: "I celebrate myself, and sing myself ..."). Well, all right. *Chron* food writers are people too, and there are a lot of *Chron* food writers. The golden crew have certainly covered the proverbial waterfront in terms of recipes, techniques, ingredients, the writing of cookbooks, the winning of awards (an indispensable element in our credential-crazed society). They are famous, God knows; is there any remotely food-conscious person hereabouts who hasn't heard of Marion Cunningham or Joyce Goldstein?

But *literati*? I wonder. The word suggests (at least to me) something compelling and profound. Something with a bit of edge. Something other than celebration.

Paul Reidinger
paulr@sfbg.com



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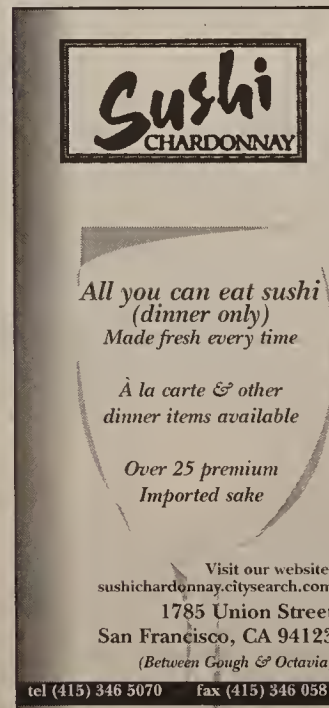
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dine **cheap eats**
by dan leone

The U-Haul kids

Next we have to say good-bye to Caterin' Caroline and the Brioschi Kid, two of my all-time favorite people, who unfortunately found out that they barbecue pizza in Providence, Rhode Island, so ... that's where they're going. I say if you're going to move across the country for pizza (which is the only real reason to move across the country), then you may as well move to New Haven. But I've never had grilled pizza, à la R.I., so what do I know? And anyway the Brioschi Kid grew up in New Haven, and you know what they say about "going back" ... you can't. You have to go to Providence.

The good news is that after however many years they've been living down in San Bruno — or "the Bru," as they call it — C.C. and the B.K. have amassed an incredible amount of belongings. Way more than they can possibly haul across the country, so about a week before the big move they started giving it all away. I scored big. And I'm not just talking about bookshelves and a typewriter table and houseplants and a bench and Hawaiian shirts and an unopened bottle of Brioschi and two big boxes of scrap bonfire wood and a bag full of corks and a sombrero, either. I'm talking about art. See, the Brioschi Kid happens to be the maker of a fine line of distinctively beautiful-looking and crappy-sounding musical instruments, the Sweetcheeks line, which includes pandolins and candolins and stupuleles ("like a ukulele," he says, "only stupider") made out of pie pans and olive-oil cans and cut-in-half Clorox bottles, or whatever else happens to be in the garbage. I got to the great give-away party first and claimed a one-string stand-up bass made out of one of those six-gallon plastic water dispensers and a toilet bowl plunger. I'm going to keep it in the bathroom, so now I'll have even more things to do while I'm on the can, besides writing restaurant reviews and whatnot.

Oh, and when I say crappy sounding, I want you to understand that I mean *exquisitely* crappy sounding. This bass sounds even better than my old Sweetcheeks bass, and my old bass sounds like a tuba. So after I got it home and goofed around with it for a while, I started to feel kind of bad about walking away with it for nothing. At least I could have given them a song and a dance. So the next day I called and sang, "Hey, what's your favorite restaurant in San Bruno? I'm buying," I danced.

Innya Lake. Burmese and Chinese. *Badoom boom boom bop ta ta ta*. And now I have a favorite restaurant in San Bruno but no friends there to eat there with me. Wanna go?

Yeah, you do. Innya Lake's a great little place, main drag, downtown, but downtown San Bruno doesn't even have parking meters. And anyway BART's on its way.

We ordered six things, and if that sounds like a lot of things for three people, it's 'cause there were four of us. Bernie the Jungle was along for the fried. He ordered one of those big whole fried fishes, which must have come off the wall, if not out of left field, because I didn't see it anywhere on the menu. Anyway, it was fantastic. Sole, lightly battered and fish-fried, then smothered in this great black-bean sauce.

My other favorite thing was also off the wall: the Hot Spicy Special, which was your choice of meat (pork), stir-fried with mint leaves, red and green peppers, and mushrooms for \$6.95. This dish was so damn zing-zong wickety-wack flavorfaloottin' that I don't know how to describe it except by making goofy noises. The Brioschi Kid picked it, and I'm going to miss him even more on account of that great call.

Caterin' Caroline's off-the-wall seafood with broccoli and mushrooms (\$5.95) and my combination satay (\$6.50) were also very good, but in this world. The combination satay was not only in this world, but, unlike most of what we ordered, on the menu. What caught my eye was the description: "barbecued meat on skewers, combination of chicken, chicken, beef and pork ..." Any dish that counts chicken twice is my kind of dish. Not to mention the chef's special dipping sauce, made from ground peanuts, coconut, and pineapple. But it was entirely yummy (especially the chicken, chicken, and pork) even before the dipping sauce.

What else? Ginger salad (\$4.95) and braised green beans (\$5.95) by way of appetizers and, you know, green things and such. The ginger salad was nowhere near as good as Royal Kitchen's, but it was good, and the green beans were green, and everyone was really really profoundly happy, speaking for myself. Providence be damned. ❖

Innya Lake Restaurant. 586 San Mateo, San Bruno. (650) 873-1387. Mon.-Thurs., 11 a.m.-9:30 p.m.; Fri., 11 a.m.-10 p.m.; Sat., 11:30 a.m.-10 p.m.; Sun., noon-9:30 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.

Dan Leone is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books). You can find short stories by Leone each week in Looseleaf, on sfbg.com. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.

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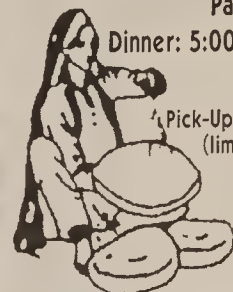
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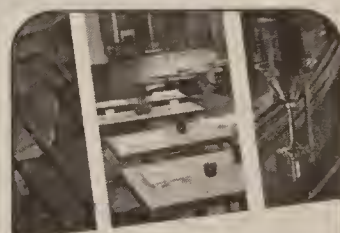
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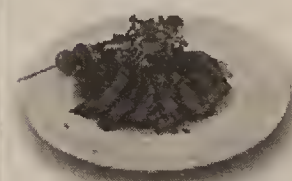
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The **skinny** Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

€ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. (415) 614-0580. Eritrean, L/D, \$, MC/V.

Recently reviewed

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu, though inexpensive, shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, \$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/Sushi, L/D, \$, MC/V.

On the cheap: noodles

Nirvana True to its name, pan-Asian noodle house Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (S.R., 6/98) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Pomelo The chefs in this itty-bitsy restaurant serve up big portions of Asian- and Italian-inspired noodle dishes. If you need something quick, cheap, and fresh, pop in here. Lunch is less crowded than dinner. (Liz Hille, 6/00) 92 Judah (at 6th Ave.), S.F. 731-6175. Noodles, L/D, \$, cash only.

ZAO Noodle Bar manages the seemingly impossible: the food's good, cheap, fresh; the service is friendly; there's an inexpensive parking lot half a block away. (P.R., 8/99) 2406 California (at Fillmore), S.F. 345-8088. Asian, L/D, €, MC/V.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Elisabeth Daniel combines, like a Swiss watch, elegance, precision, and beauty, and the result is one of the best restaurants in the city. The food is haute but limber French, the interior design gracefully muted, the service of the highest order. Extremely pricey. (P.R., 3/00) 550 Washington (at Montgomery), S.F. 397-6129. French, L/D, \$\$\$, AE/MC/V.

First Crush goes the average wine bar one better: it's also got an excellent full-service restaurant in the basement — a stylish grotto done up in hues of grape and sun. The food marches from the kitchen like a well-trained brass band; the flavors are big and direct, to match all those California wines. (P.R., 4/99) 101 Cyril Magnin (at Ellis), S.F. 982-7874. California, D, \$\$, AE/DISC/MC/V.

Taloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noon-time burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, €, AE/MC/V.

Tu Lan has few luxuries except the food, which is a luxury to the wealthiest palate. Raw foods converge in salads and stir-fries that'll leave you wondering why your own cooking doesn't look as easy and taste as good. (Staff) 8 Sixth St. (at Market), S.F. 626-0927. Vietnamese, L/D, €.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, \$\$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, \$\$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, com-

fortable: a player from the start. (P.R., 1/01) 448 Brannan (at Fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (P.R., 7/99) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Enzo's is worth finding, not just for the credible tiramisu (enhanced with raspberries) but also for the rest of the predictably zesty menu and the eminently fair prices. (P.R., 9/98) 510 Brannan (at Fourth St.), S.F. 974-3696. Italian, L/D, \$, AE/MC/V.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, €, cash only.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable tastes here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipián sauce of pumpkin-seed and tamarind. (P.R., 5/99) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/Sushi, L/D, \$, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, \$, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Zarzuella's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, €, cash only.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R., 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

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Continued on page 40

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dine listings

Eat Here Now

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part they're up to the challenge. The lunch deal (\$10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, \$, AE/MC/V.

Hayes Valley

Arlequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. There's a nice version of croque monsieur, irresistible fried chickpeas, and, for oenophiles, an adjoining wine shop, Amphora. (P.R., 3/00) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, \$\$, AE/DC/DISC/MC/V.

Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, \$\$\$, MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (P.R., 4/99) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, \$\$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant, too: Wedgwood place settings and displays of blown glass. (P.R., 7/00) 1599 Sanchez (at 29th St.), S.F. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overkill. Fine service, moderate prices. (P.R., 1/00) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid veal preparations. One of the best neighborhood Italian restaurants in town. (P.R., 7/00) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Cafe J keeps a low decorative profile, but the Basque dishes really rock. The pariatata — a reinterpretation of seafood paella, seasoned with ginger and cilantro — is one of the best restaurant dishes you're likely to eat in this town. And the Basque-style mussels aren't far behind. (P.R., 11/00) 1708 Church (at 29th St.), S.F. 970-1095. French/Basque, D, \$\$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-

class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tatak, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, \$\$, MC/V.

Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401-7668. Vegetarian, B/L/D, \$, MC/V.

Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, \$\$, MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, \$\$, AE/DC/MC/V.

Valentine's Cafe still packs them in after five years and despite an increasingly competitive environment. The best dishes — and that's most of them — are meatless in origin: dal, linguine puttanesca (with only the anchovies omitted), black-bean quesadillas. Surprisingly bewitching desserts. (P.R., 8/00) 1793 Church (at 30th St.), S.F. 285-2257. Vegetarian, BR/D, \$, AE/MC/V.

Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, \$\$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, \$, AE/MC/TM/V.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, \$\$, AE/MC/V.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

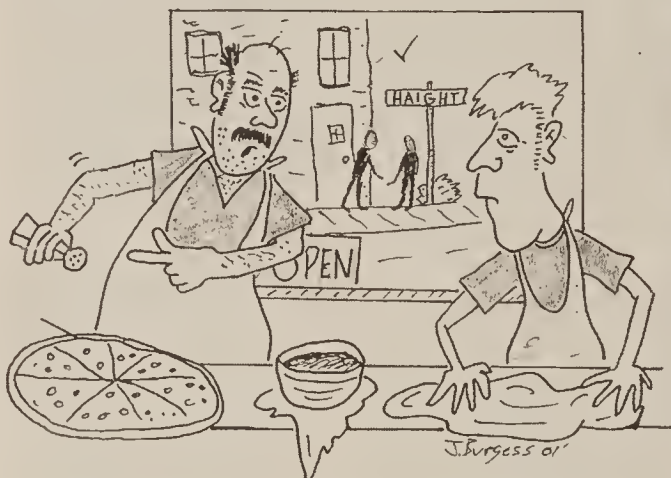
Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with a segment of injera, the spongy, crepe-like bread. Shiro, a paste of ground peas and berbere seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, \$, AE/MC/V.

Storyville is more conducive to dancin' and drinkin' than to eatin', but if you don't mind having music blast while you eat, then try the blackened catfish or the veggie jambalaya. Go before 9 p.m. when the cover charge kicks in. (Liz Hille, 6/00) 1751 Fulton (at Masonic), S.F. 441-1751. Cajun, L/D, \$\$, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of

The Groaning Board



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those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, \$\$, cash only.

Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, \$, AE/DC/MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, \$, MC/V.

Just for You serves New Orleans-tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, \$.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, \$, cash only.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia

(at 16th St.), S.F. 621-7226. Indian, D, \$, AE/DC/DISC/MC/V.

Slanted Door has hosted a food-oriented president, and with reason. Charles Pham's place gives a stylish California elaboration to the foods of Vietnam at prices that remain stubbornly reasonable despite huge popularity. If you want to walk in, try lunch, when the menu is more rustic. (P.R., 5/00) 584 Valencia (at 17th St.), S.F. 861-8032. Vietnamese, L/D, \$\$, MC/V.

Slow Club keeps things simple and direct, and that's always a stylish way to do it. Lots of seasonality (pasta with asparagus and fava beans) and classic preparations (an unbelievably tangy lemon-meringue pie), in a cool, edgy postindustrial space. (P.R., 4/00) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. First-rate Wiener schnitzel and chicken fricassee; surprisingly tasty salads: carrot and celery root; marinated tomato, cucumber and cauliflower. The décor has a definite *Cabaret* edge. (P.R., 11/99) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, \$\$, AE/MC/V.

Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, \$, MC/V.

Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, \$\$, AE/MC/V.

Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, \$\$\$, AE/MC/D.

Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork

Continued on page 42

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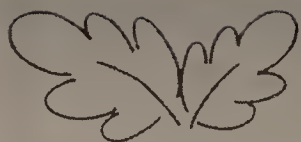
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souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, \$, MC/V. **Takara** moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, \$, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seiche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, \$, AE/MC/V.

Masala means "spice mixture," and spices aplenty you will find in the south Asian menu. Don't miss the chiken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, \$, AE/DC/DISC/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. It's all pretty wonderful, and reasonably priced. (P.R., 2/00) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DISC/MC/V. **Biiru Biiru** adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, \$, MC/V.

Cafe Riggio will slake anyone's cravings for classic Italian comfort food. Prices are moderate, service informal but attentive, the setting attractive in a well kept-up 1970s style. Two fine dishes: veal scallops, Milanese style, and the criminally rich brownie. (P.R., 2/00) 4112 Geary (at Fifth Ave.), S.F. 221-2114. Italian, D, \$, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, \$, AE/MC/V. **Straits Cafe** has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, \$, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a

distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, \$, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for \$4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423 1/2 Grand, South S.F. (650) 952-9533. American, B/BR/L, c.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, \$.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, c.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, c.

Berkeley, Emeryville, and north

Cafe Tululah makes a strong bid for the weekend brunch trade with special scrambles, eggs Benedict, and an unusual corned beef hash. Excellent sandwiches, inventive salads, and simple pasta dishes highlight the lunch menu. (D.R., 4/99) 2512 San Pablo (near Dwight), Berk. (510) 548-4697. Café/California, BR/L, c.

Cha-Ya Everything chef-proprietor Atsushi Katsumata makes, from the potstickers and nigiri sushi to the steaming bowls of udon, hews to strict vegan standards. Don't miss the amazing things Katsumata does with tofu, whether deep-fried or topped with miso sauce in the dengaku. (D.R., 3/00) 1686 Shattuck (at Virginia), Berk. (510) 981-1213. Japanese Vegetarian, D, \$, MC/V.

Christopher's Cafe on Solano Stylishly executed fusion cuisine, often combining Asian, Southwestern, and Mediterranean ingredients in a single dish. Almost every unusual combination works, with generous helpings smoothly delivered in beautiful presentations. (D.R., 4/99) 1501 A Solano (at Curtis), Albany. (510) 525-1668. Fusion, L/D, \$\$, AE/MC/V.

Holy Land transforms falafel, hummus, tahini, tabbouleh, and other Middle Eastern standards into gourmet-quality yet home-style delights. There's also gracefully seasoned matzo ball soup, delicate schnitzel, spicy schwarma, and perfect wide-cut french fries. (D.R., 10/98) 2965 College (at Ashby), Berk. (510) 665-1672. Middle Eastern/Kosher, L/D, \$, AE/DC/MC/V.

La Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, c-\$, MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. Fixed-price dinners are available weeknights along with an à la carte menu that changes monthly. (D.R., 4/00) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Minokichi Such dishes as zosui (rice porridge), hamachi nizakana (yellowtail and tofu with teriyaki sauce), and crisp, juicy hamachi kama shioyaki (salted and broiled yellowtail neck) set Minokichi far apart from your standard udon and tempura houses. (D.R., 1/00) 1403 Solano (at Carmel), Albany. (510) 559-9988. Japanese, \$, AE/MC/V.

Sam's Log Cabin Daily special egg scrambles, great griddle cakes and corn cakes, and

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exceptional scones and muffins top the morning fare, which also includes gourmet sausage and bacon, hot and cold cereals, and organic coffee. (D.R., 8/99) 945 San Pablo Ave. (at Buchanan), Berk. (510) 558-0494. American, B/L, €, no credit cards.

Voulez-Vous distinguishes itself with its airy Parisian-café setting and a diverse array of beautifully presented crepes and tarts. If those won't fill you up, you can start with one of the bountiful salads and finish up with one of the superb desserts. (D.R., 2/99) 2930 College (near Ashby), Berk. (510) 548-4708. French, L/D, €, AE/DC/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Arizmendi is a worker-owned bakery where bread rolls out in seemingly infinite varieties — potato, Asiago, sesame-sunflower. The pièce de résistance is the daily thin-crust, tomato sauce-free, vegetarian pizza. (D.R., 1/99) 3265 Lakeshore (at Mandana), Oakd. (510) 268-8849. Bakery, B/L/D, €. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, \$, AE/MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "lithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakd. (510) 601-6441. Thai Fusion, L/D, \$-\$\$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakd. (510) 655-3215. American, L/D, €.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakd. (510) 450-0522. Mexican, BR/D, \$, AE/MC/V.

Sophie's offers a limited, occasionally changing menu of nouvelle French-inspired dishes, from pork tenderloin and duck à l'orange to ginger-soy sea bass and Swiss chard ravioli. A good wine list and exceptional starters (seafood beignets) and desserts (classic chocolate mousse, almond bread pudding) round off a completely satisfying experience. (D.R., 3/00) 4228 Park Blvd. (at Wellington), Oakd. (510) 482-5303. French, D, \$\$, MC/V.

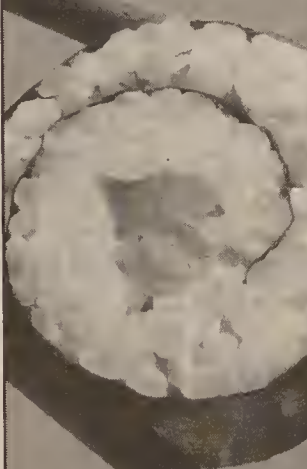
Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, €, no credit cards.

Veronica's Regulars fill up the 23 seats for the daily specials of corned beef and cabbage or the spicy Friday barbecue, as well as huge portions of "gramma's" meat loaf, "Louisiana style" catfish, "Moon Shiner's" mustard glazed baked ham, and the few concessions to nouvelle tastes, like the chipotle chicken salad and portabello mushroom sandwiches. (D.R., 2/00) 1601 San Pablo (at 16th St.), Oakd. (510) 834-7161. American, L/D, €, DC/V/MC.

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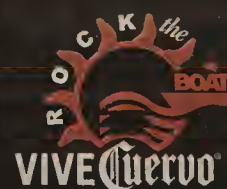
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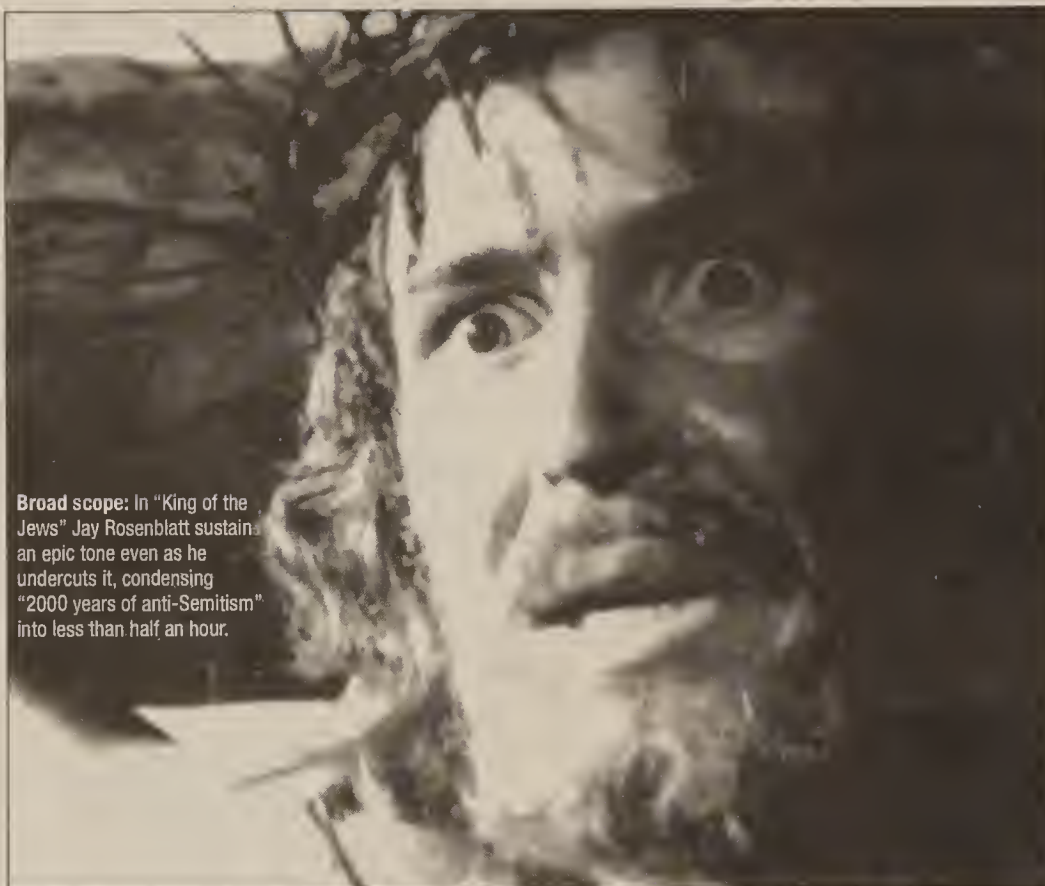
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Broad scope: In "King of the Jews" Jay Rosenblatt sustains an epic tone even as he undercuts it, condensing "2000 years of anti-Semitism" into less than half an hour.

Boy plunder

Jay Rosenblatt wonders what makes a man. *By Johnny Ray Huston*

There's a moment in one of Jay Rosenblatt's films ("The Smell of Burning Ants") when a shadow passes over a childlike smiling face that's been chalked onto a sidewalk. The glimpse only lasts a second or two, but it captures the overall mood of Rosenblatt's work and symbolizes his obsession with cruelty as a rite in the passage from boyhood to manhood. Boys are often seen on the verge of crossing a threshold — usually a doorway — in Rosenblatt's films, and the director's use of found footage cleverly combines dozens of scruffy, striped-shirted youngsters into one typical child; to put it a different way, in Rosenblatt's movies a boy is another boy is another boy beating up another boy is another boy ...

Examined under a magnifying glass lit by sizzling sun in "Ants," these Beaver Cleaver-ed boys could can still grow up to stretch the definition of cruel manhood to the breaking point. Rosenblatt's "Human Remains" begins with footage of what seems like a typical bit of father-daughter affection. But when the man kneeling by the little girl turns away from her and faces the camera, he turns out to be Adolph Hitler. For a few minutes, as we see Adolph eating, smiling, and reading a newspaper on a park bench, he shares with us, in a curiously layered dramatic voice-over (a Scots-inflected English voice mixed louder than the German one behind it), some details from his life: he

drank mineral water and chamomile instead of coffee, he hated the smell of tobacco, he loved chocolate éclairs. When he observes, in a gravely knowing tone of voice, that "A woman's love is deeper than a man's," the statement seems almost touching, until one thinks of the man saying it — when one does, the statement becomes one small part of a mind-set that justified genocide.

This friction is "Human Remains" 's achievement: it doesn't simply present the banality of evil, it draws one into sometimes-monstrous psyches to wonder if telltale fault lines are detectable. The film's cast of dictators avoid discussing the horrific acts that gave them infamy, instead inviting the viewer in for a one-sided teatime confessional. Mussolini, shown cavorting with cute pets and sledding shirtless, talks about bowler hats and his interest in séances. Occasionally a creepy disclosure punctuates and punctures the friendly intimacy. Franco, an avid hunter, boasts that he killed 8,423 partridges in one year. Regarding the death of his first wife, Stalin remarks, "With her died all my feelings for other humans." Mao comes off as the most egomaniacal: instead of brushing his teeth, he "cleaned" them with tea, and he also avoided bathing, claiming, "my genitals were washed inside the bodies of my women."

Largely composed of newsreel clips, the 30-minute "Human Remains" is visually the least interesting of Rosenblatt's films; its

achievement is in finding "human" images of tyrants. Elsewhere Rosenblatt's optical printer manipulation of found footage is more overt. His approach doesn't have the connection-crazed kineticism of Craig Baldwin's reconstructions, or the otherworldly wackiness of Animal Charm's use of corporate training and infomercial material — his most florid work, the purplish-blue "Short of Breath," is closest to the tic-ridden films of Martin Arnold, who slows down and micro-investigates brief scenes from old Hollywood movies to reveal psychosexual undercurrents within chaste situations. Before turning to film, Rosenblatt was a mental health professional, and the 10-minute "Short of Breath" doubles as both a dark portrait of a primal scene and a parody of therapy.

Rosenblatt sometimes uses celluloid to conjure archetypal dream states, but he also tweaks psychoanalytic convention. In the 21-minute "Ants," a shot of an umbilical cord being cut is replaced by a shot of scissors cutting a roll of film. In "Short of Breath," a sleepy pajama-clad boy walks slowly toward a bedroom door; initially, he witnesses parental sex, but that spy's-eye view gives way to another vision: a mother figure repeatedly racing to jump out a window. "Short of Breath" 's soundtrack is dominated by two unnerving, looped motifs: a woman gasping and sobbing, and a vibrating-bell jar noise. The gasping, sobbing woman — enacting a textbook case of postpartum depression — is

shown counseled by a doctor whose face brightens on the mention of sex; Rosenblatt re-edits the doctor's three possible programmatic responses to the interaction ("Choice 1," "Choice 2," and "Choice 3") to create comic non sequiturs that emphasize the misogyny of the doctor's approach.

Gone in 60 seconds, "Restricted" 's barrage of conflicting audiovisual suggestions (via voice-over the phrase "Take a chance, don't do it" is jumbled in a variety of ways) adds up to little more than a 'moted MTV sniglet. But with the 18-minute "King of the Jews," Rosenblatt sustains an epic tone even as he mischievously undercuts it. In the last of that film's three sections Rosenblatt juxtaposes silent-film crucifixion scenes with Holocaust and war images. Compositions by Benjamin Britten (whose preoccupation with tortured masculinity matches Rosenblatt's), Bela Bartók, and Arvo Pärt are interwoven into one funereal piece that free-falls from the heights of anxiety to the depths of melancholy. Then Rosenblatt adds one more juxtaposition to the already-loaded montage: clips of men sawing down gargantuan redwood trees. The tree footage is ambiguous: it could function as earnest humanist hyperbole or as an audacious visual pun connected to the cross Christ is nailed on.

Pun or no pun, "King of the Jews" 's third part attains the gravity of Dreyer's *Passion of Joan of Arc* and Alain Resnais's *Night and Fog*; the funereal rhythm of its editing transforms a variety of footage into a single horrible ritual. It's also Rosenblatt's longest dialogue-free stretch, proof that he's refined the autobiographical intent of his work to a degree that he's capable of speaking without voice-over (although his use of voice-over has grown increasingly subtle and sophisticated). According to the first-person narration of "King" 's first section, it took a matinee showing of Nicholas Ray's *King of Kings* to show Rosenblatt that Christ was in fact Jewish. Beginning with that Technicolor evidence (in Rosenblatt's work, all film, dramatic or documentary, functions as history), he's condensed "2000 years of anti-Semitism" into less than a half hour.

During "Short of Breath," re-wound stock allows a baby to crawl back into the womb, an act mimicked by a boy who — after viewing a primal scene and/or his mother's suicide — unhappily cocoons himself beneath the blankets of his bed. Cumulatively, Jay Rosenblatt's short works have a distinct personality — as playful as kids that leap ghostlike from car top to car top and at the same time as fatalistic as a scorpion surrounded by fire. ♦

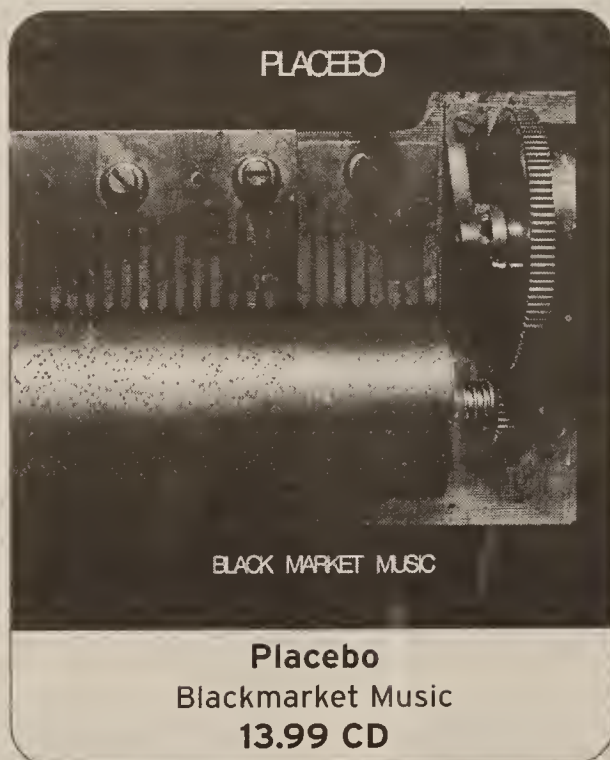
'5 Films by Jay Rosenblatt' plays Fri/11–Thurs/17, Roxie Cinema, 3117 16th St., S.F. (415) 863-1087; Fri/11–Thurs/17, Rafael Film Center, 1118 Fourth St., San Rafael. (415) 454-1222. See Rep Clock, in Film listings, for show times.

1. Joan Jett, Bottom of the Hill
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Touch of Juárez

Is there anything a man don't stand to lose, when he lets a woman hold him in her hand?
Grateful Dead, "Mexicali Blues"

When Frost, a Chicano rapper from East L.A., watched Orson Welles's 1958 film *Touch of Evil*, he identified with Joe Grande. The portly, mustachioed jefe of the narco trade in Los Robles, Mexico, Grande was running drugs with the help of Hank Quinlan, a corrupt U.S. cop on the brink of self-destruction. In his 1997 song "Mexican Border," about an East L.A. drug dealer who blasts a cop on his way down to the border to pick up a shipment from Sinaloa, Frost samples Grande in the midst of a rant against Charlton Heston's Mike Vargas — the Mexican cop who crosses his own border by taking a blond, white woman for his wife.

"He's got a reputation," Grande squeals. "He's gonna leave this town wishing he and that wife of his had never been born!" As the sample fades, the beats kick back in and Frost announces that he's "a mean motherfucker."

Tom Russell, a white, blue-collar troubadour who was raised in West L.A. (not far from the Venice canals where *Touch* was filmed) but now lives in El Paso, Texas, is also a *Touch of Evil* fan, but when Russell watches it, he identifies with Quinlan. On his new album, *Borderland* (Hightone), Russell sings "Touch of Evil," an ode to the scene in which Quinlan — all sweaty, fat, and chocolate-bar grotesque — visits a Los Robles warehouse and asks Marlene Dietrich to tell him his future, only to find out that he has none. In his song, Russell's girlfriend has just left him, and he's sitting in a bar across the borderline in Juárez, Mexico, nursing "the Orson Welles / Marlene Dietrich blues."

The border may be where Russell lives now (he irrigates his land with water from the Rio Grande), but throughout *Borderland* he sings about it as little more than a metaphor for, as he puts it, "the borderline between a woman and a man." Russell sings about a "brutal little war," but it's not *Touch of Evil*'s war between nations, men, and competing drug economies; it's a war between hearts. "The night my baby left me," he sings, "I crossed the bridge to Juarez Avenue."

In gringo folk and country songs about love across the border, the men are usually white, usually outlaws, and the women are usually from "old Mexico," usually have dark eyes, and are usually treacherous and seductive — south of the border Venus's-flytraps who destroy drifters and cowboys by making them fall in love in the back room of a dusty cantina. It happened to Dylan's New Yorker back in 1965's "Just like Tom Thumb's Blues," who got "lost in the rain in Juarez" and ended up hooked on its drugs and eaten alive by its women. "They got some hungry women there," Dylan wheezed, "and they really make a mess out of you." Melinda, a bilingual prostitute, was the worst: "she takes your voice and leaves you howling at the moon."

The guitar-strummed archetype of the deadly Mexican woman, though, belongs to Marty Robbins, the Arizona-born grandson of a Texas Ranger, whose 1959 song "El Paso," the smash from his *Gunslinger Ballads and Trail Songs* album, earned him a plaque in the El Paso airport. Robbins tells the story of a rugged prairie gunslinger who falls for the "Mexican maiden" Felina in an El Paso bar. She is "wicked and evil while casting a spell," and when he catches her talking to a cowboy, the cowboy ends up dead. After trying to escape, Robbins's outlaw can't break Felina's spell; he comes back to the bar and is gunned down by a pack of cowboys bent on revenge.

Russell's "The Hills of Old Juarez" is inspired by Robbins but puts a contemporary spin on the fall of the white outlaw at the hands of the Mexican woman. Russell's Felina is Inez, the granddaughter of an El Paso Mexican who watched Pancho Villa hide from Pershing in the Juárez hills. In order to support Inez, Russell's drifter starts running coke in those same hills with a reservation Indian who sells him out to the cops. He ends up in Huntsville prison dreaming of the "dark-eyed girl" who pushed him into the Mexican hills that cost him his freedom.

There may be some new elements to Russell's take on Juárez — the *narcotraficantes* in the hills, the urban working-class consciousness he brings as a former truck driver and wood chipper who was in Watts when it blew up into a racial revolt back in 1965 — but in the end there is little of present-day Juárez here. It's mostly the Juárez of a mythologized past. In "When Sinatra Played Juarez" the uncle of Russell's girlfriend, Tommy Gabriel, even gives it a time line: "everything's gone straight to hell since Sinatra played Juarez." Back then, during the "golden years," Juárez was about cheap divorces, tuck-and-rolled Pontiacs, dog tracks, and Hollywood tourism. Now it's just a place for a broken-hearted gringo to raise a glass to Orson Welles and get back in touch with the evil lurking in his own soul. ❖

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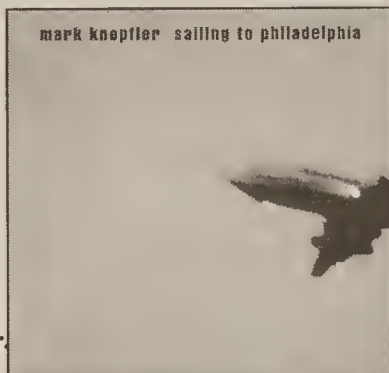
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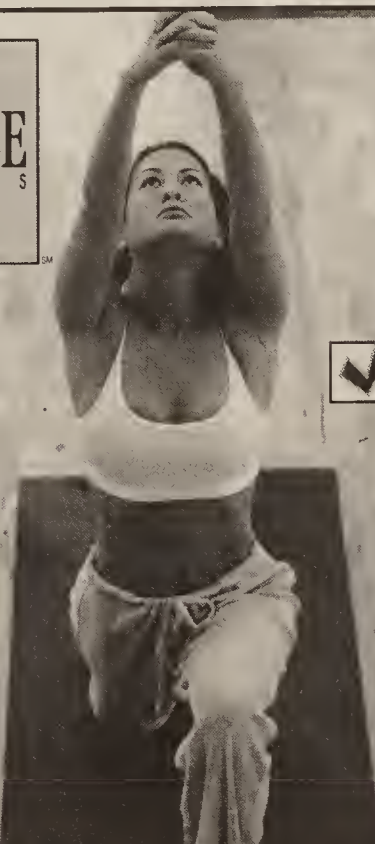


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dilettante by Summer Burkes

Oaktown machinery

Thursday, sitting for 10 minutes on the rocks at Jack London Square, we begin to blister from the blazing sun. Football field-size warehouses lie across from tony yachts in the narrow estuary, and to the right an enormous sideways-skyscraper of a ship, the *Cielo d'Italia*, receives its freight. Two humongous white cranes pick up containers — each one the former and future back end of a Mack truck — and gingerly drop them on the boat like cotton bolls in a basket. (One can see by the shape and actions of the cranes exactly how George Lucas thought up the Storm Troopers' forest-stomping, Ewok-fighting, dinosaur-shaped AT-AT Walkers. Because of this, to *Star Wars* fans anyway, the cranes have become one of the more mystical landmarks of the Golden Gate.) Today, and on certain days all summer, the **Port of Oakland** will take us on a free **tour of the Oakland Harbor**.

As our ferry pulls up to its dock, we stand in line with German tourists, hordes of screaming children, adorable herds of chattering senior citizens, suburban and urban families, business-people, and one Buddhist monk. We board, shove off, and trundle through the water. In between the *Cielo d'Italia* and the next ship a fantastic array of rusty metal, hunked and piled in vast hills that rise up from the earth, indicates **Schnitzer Steel's** yard. "Over four million cars recycled," the sign says. For whatever reason, I find this sight more aesthetically pleasing than any photograph in *Martha Stewart Living*.

We pass by container ship after container ship, feeling dwarfed even in the considerable vessel we're riding on, and our guide provides us with facts. Everything under the sun gets shipped in those containers, she says, and "we" export fruit, vegetables, almonds, walnuts, pistachios, Sacramento Valley rice (coveted in Asia), wastepaper, steel, cotton, and lumber from the Sierras. In WWII, 150,000 people were employed here. Shipbuilding died, and so did the port, but in 1962 a terminal was built, and Oakland spearheaded the shipping revolution called "containerization." Now, with a project called **Vision 2000**, the port is set to expand again: in addition to new shipping terminals and cranes, there'll be a park and a natural shallow-water habitat.

We pass by a brand-spanking-new terminal and see the four cranes (made in China; the largest, fastest cranes in the world) that came to rest in Oakland's port this year, on ships that slid under both bridges with only inches to spare. Another container ship chugs underneath the Bay Bridge, guided by two tugs. I wave, and the tiny dots of

men onboard wave back. The guide continues: the largest container ships, which can't even squeeze through the Panama Canal because they're too large, must enter and exit the bay at high tide. Pilot boats help guide them in. The ships can be 900 feet long and hold enough containers to cover 17 miles if they were laid end to end. They're powered by the planet's biggest internal combustion engines.



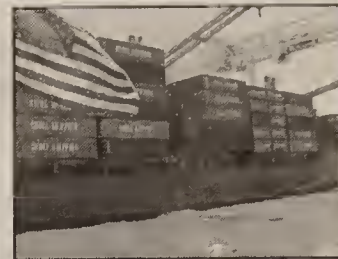
Damn! What, the **Cinco de Mayo** party you went to didn't feature a hovercraft?

- We stand on the ferry's bow and play Pretend You're Bill Gates, imagining what we'd do if we had the cash to buy one of those ships. We decide that we'd probably donate it to the freak-art machineheads who lurk in the warehouses of San Francisco's Third Street and West Oakland — **SRL, Seemen, PeopleHater, Dr. Megavolt, LOD**, et al — the ones who make lightning and alter bulldozers and forklifts and other tremendous steel contraptions to make fire-breathing, whirlingigging, thing-destroying, radio-controlled automations. We'd stand on the dock by our container ship turned floating carnival's bow in smoking jackets, champagne bottle in hand, and christen the largest, scariest, loudest for-the-hell-of-it contraption on Earth. The ship, of course, would be called **AT-AT Walker, My Ass**.

Saturday afternoon we venture into the bowels of West Oakland for **Armagheto**, a company party held by **Form and Reform** and **Sciortino**. The arty-metal-furniture makers and screen-printing company, respectively, have opened up their cement yard and shop for an all-day **Cinco de Mayo** celebration that's probably unlike any other.

Past a circle of lawn-chaired loungers with feet soaking in a kiddie pool, the vast expanse of pavement features a homemade grill (an altered oil barrel), a basketball arcade game, a pool table, and two curious and large machines. Inside, folks fix franks and burgers and quaff margaritas on tap and beers on tap. Two little boys show off their handcrafted rockets. "Let's shoot 'em off, Dad!" "Later, son."

Someone fires up one of the contraptions, which, we are informed, is an auxiliary **jet engine** from an airplane.



Slow boat to China: The Port of Oakland moves mad merchandise.

Clouds of smoke pour out of it, up into the wind and over the neighboring warehouses. The noise is oppressive. One partygoer hands out earplugs. Suddenly, *boom!* ... a deafening crack makes everyone in the place flinch mightily. Oh. The other metal contraption is **Jon Sarriugarte's** notorious **Vortex Cannon**. An 18-wheeler pulls up to the gate with an undeniably *Star Wars*-esque shiny steel vehicle on its platform. A girl by the cyclone fence gets on her cell phone. "I really think you should come to this party," she says. "**Mark Pauline's** hovercraft just showed up."

Inside one of **Form and Reform's** storage areas, children of all ages build rockets with materials provided, and others marvel at the picturesque working blacksmith shop in back. We're drawn outside by the earsplitting sound of the hovercraft's test run. It's radio controlled, two gearheads tell me, and pulse jets control its direction. As it floats across the pavement, spinning and breathing fire and being pushed sometimes and almost running into the pool, the **Vortex Cannon** cracks again and again at random intervals. Flinch. Wow. Flinch. Wow. It's like the firecracker scene in *Boogie Nights*, only louder. The sounds of war made fun.

The hovercraft takes a break, and Mexican band **Andariego** plays traditional hits as people help themselves to a tray of water balloons. Partygoers dance and peg each other, and the hosts bust out a high-tech three-person slingshot and launch balloons into the air. Dogs hump and frolic. The considerable margarita supply is drained. The considerable beer supply is drained. Fireworks are fired. The sun sets, and so all the homemade rockets are gathered together outside and launched by professional pyros while *Battlestar Galactica* music plays. Made from glue, Styrofoam, paper tubes, foam core, beer cups, tape, and paint, the missiles enjoy varying degrees of success: some sail miles into the air; some crash and burn and almost hurt people. (Ours shoots up five feet, spins, and falls to the ground. Too heavy, we're told.)

The machines start up again, and in the dark, fire is more visible: the **Vortex Cannon** spits flame, and the hovercraft's pulse jets glow blue and breathe fire out the back. Melodic weird-rockers **Chub** start an inspired set, partygoers dance and don roller skates, pyros build more rockets, and we put sparklers in our hair and take our earplugs out. For a second. Shell-shocked, we think better of it, and put them back in. ♦



Welcome back, stranger: Tobias Schneebaum's 1969 memoir, *Keep the River on Your Right*, is retold in David and Laurie Gwen Shapiro's new documentary, in which the author returns to the Peruvian jungle.

Modem and taboo

Two filmmakers bring Tobias Schneebaum back to the scene of his prime.
By Dennis Harvey

Tobias Schneebaum's highly subjective memoir *Keep the River on Your Right* was an instant cult success upon its publication in 1969. It was also somewhat notorious, for two reasons: Academy anthropologists took offense at Schneebaum's impressionistic, from-memory account of tribal life, fretting that his total-immersion experience didn't constitute true scientific research. Then there was that cannibalism thing. The author admitted he'd been party (albeit an oblivious, then shocked one) to a single instance when "his" tribe attacked another, kidnapping women and children, killing and consuming adult men. This last aspect tended to overshadow everything else *Keep the River* had to offer, at least among those who heard about but didn't actually read Schneebaum's supposedly controversial book.

It's a selling point that still won't go away. The makers of the new documentary *Keep the River on Your Right* felt compelled to add the words "A Modern Cannibal Tale," perhaps afraid it wouldn't get your attention otherwise. But flesh eating proves no more central to this film than it did to Schneebaum's book (except that here we see just how politely weary he is of addressing the subject).

Keep the River might have made a wonderful dramatic subject for Werner Herzog in the years between *Aguirre, the Wrath of God* and *Where the Green Ants Dream* — movies that observe "civilized" conquest of aboriginal life from a dislocative viewpoint somewhere in between. But documentarian siblings David and Laurie Gwen Shapiro have come up with something arguably even more complexly resonant, if less poetical.

They drag a 78-year-old Schneebaum back to the Peruvian jungle he hasn't visited for decades, retelling the book's events by retracing its barely recognizable locations. En route they paint an eccentric artist-scholar portrait as endearing as it is melancholy. Schneebaum is a true romantic: he still suspects it was a grievous error ever to leave his remotest-Amazon idyll, cannibal meal or no.

He abandoned his native New York City in 1955, armed with a Fulbright scholarship to go painting in Peru. But you can guess why a short, marginally unattractive starving-artist homosexual felt alienated enough to skip town big time. Once there, Schneebaum wasted little time getting the hell outta Lima to travel way, way inland, stopping for awhile at a last-outpost mission whose priest was dazed with joy at having some "real" company. The pathos of Christianizing stray, unhappy natives, however, soon drove him deeper into the jungle, where the existence of nomadic tribes was barely more than rumored.

At length he was "adopted" by a midsize clan of Amarakaire Indians, his Caucasian looks prompting curiosity but no fear. Over 18 months he sketched them, ate with them, and slept with them. He also took part in their strictly gender-role-specific but otherwise ultra-non-European sex practices: heterosexual for procreative purposes, homosexual for comradery and pleasure. He particularly bonded with one male tribesman, Michii. But Schneebaum couldn't quite regain his equilibrium after one hunting expedition unexpectedly turned into a "rival" clan's massacre, with wives stolen and men ceremonially "absorbed" by being dined on.

Not long after, he left — naked and body painted — to journey homeward, wondering even then if he'd regret abandoning this initially happiest-ever home.

Schneebaum (who'd gone on to rack up a few similar experiences, most notably with the Asmat of Indonesian New Guinea) is now a Parkinson's-afflicted semiretired surviving mostly on cruise-ship lecture gigs. He doesn't jump at the chance to revisit rainforest Peru, fearing whatever Amarakaire remnants he finds there will only heighten bitter nostalgia. He's right, to an extent — but as blind alleys lead to a wholly unexpected reunion, the past poignantly merges with an autumnal present.

Schneebaum is a priceless character, at once oblivious and party to his bizarro-pixie public image. Whether seen on a 1970 Mike Douglas show tracing his sexual preferences to a childhood Coney Island sideshow ("I have always lusted after the Wild Man of Borneo!"), introducing us to his current (much younger) lover, being fondly remembered by ex-East Village neighbor Norman Mailer, or looking most culture-clashed at a kosher dinner with blood relatives, he seems a true innocent — a man born to the wrong society and era, no longer able to even briefly inhabit the vanishing ones he'd prefer. *Keep the River on Your Right* is personal nostalgia you can't argue with: its subject spent a lifetime fleeing the modern world, and the damn thing always caught up. ❖

'Keep the River on Your Right: A Modern Cannibal Tale' opens Fri/11 at Lumiere, S.F.; Rafael Film Center, San Rafael; and Shattuck Cinemas, Berkeley.

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theater



Coochie-coo: In his solo piece *the far side of the moon*, Robert Lepage (pictured) uses the U.S.-Soviet space race as background for the relationship of two brothers.

grace and precision, which illuminates inner dreamscapes with the subtlest of movements. Paced to the hypnotic transnational rhythms of Laurie Anderson's score, Lepage's trademark multimedia visuals are stunning. But what's so impressive is how restrained their use is, placed strictly at the service of the characters and the story.

In fact the show's most dazzling moments are decidedly low-tech. A silent sequence of André at the gym, which features some inspired transformations of an ironing board, becomes not just a jewel of physical comedy but a moving essay on vanity, aging, competition, and mortality. The door of a Laundromat washer becomes a space portal, an airplane window, a womb, a fishbowl, and even an MRI chamber, and an astronaut puppet connotes everything from a surrogate baby to the spirit of childhood adventure. It's theater's unique ability to create transformations and connections that Lepage values most, and by adeptly connecting the personal and the cosmic, *the far side of the moon* achieves one of the most truly magical theater experiences of the year.

Joyous 'Boys'

Although it's billed "with homage to Ntozake Shange," just the title of Marvin K. White's *For Colored Boys ... who have considered s-curly when the hot comb was enuf* is enough to tip you off that some sharp-witted irreverence is on the way. This free-form evening for a five-member ensemble, adapted from White's poems, actually runs the gamut from raucous satire and get-down crowd pleasing to earnest lyrical flights. Though the focus is explicitly on the world of African American gay men, the evening kaleidoscopes into a celebration of "black-on-black love."

White is a tremendously gifted poet who melds the truth with a rich imagination, and as a former member of PomoAfroHomos, he's no stranger to performance: these poems are often intensely theatrical, meant to be spoken, sung, and danced. Director Johari Jabir provides some dramatic springboards, and while the show sometimes seems like a grab bag, Jabir brings a powerful, elegant, musical sensibility to the evening's rhythms. The members of the uneven ensemble feed one another's energy: the golden-throated Cedric Brown emerges as the group's clear diva, but all of the performers have their moments. The result may not be a challenge to Shange's groundbreaking work, but it's an exhilarating and joyous evening. ❖

'For Colored Boys ... who have considered s-curly when the hot comb was enuf.' Through June 2. Wed.-Sat., 8 p.m.; Sun., 7 p.m. (also Sun/13, Sun/20, and May 27, 3 p.m.). Theatre Rhinoceros, 2926 16th St., S.F. \$12-\$25. (415) 861-5079

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Moon magic

Robert Lepage's latest solo piece dazzles. *By Brad Rosenstein*

Perhaps no artifact of the Apollo space missions was more haunting than the photographs of the earth rising over the moon. For the first time in history we had graphic evidence confirming the relativity of our own place in the cosmos. That kind of vertiginous shift in perspective is at the heart of Robert Lepage's work, especially his most recent solo piece, *the far side of the moon*. Although this brilliant Canadian theater artist's work has made him a world-renowned figure over the last 15 years, his brief visit here last week at Cal Performances represented his long-overdue Bay Area debut.

The piece uses the U.S.-Soviet space race as background for the relationship of two brothers, Philippe and André, trying to surmount their longtime estrangement in the wake of their mother's death. Philippe, the elder, is a failed academic who bitterly resents his younger brother's glib success as a TV weatherperson, while the superficial André is embarrassed by his brother's stalled life. Philippe's troubled Ph.D. thesis makes a case for the Russians actually having "won" the space race, since

they never lost their passion for the art and poetry of space travel, while for the Americans it represented merely a hollow victory of technology and money.

The petty competition between the two nations parallels that of the two brothers, whose own rivalries and baggage likewise threaten to block their view of something wondrous. The yearning for a transformative perspective is a constant theme in Lepage's work, and this piece masterfully, playfully, and often hilariously puts us inside the brothers' heads, allowing us to experience the same upending gravitational shifts they do. Lepage's set employs a whole bank of mirrors, his favorite visual metaphor, that shifts and spins, incarnating the inherent narcissism of astronomical inquiry as we search the skies for our own reflections.

But the show is also delightfully earthbound and accessible, probing the injured pauses in phone conversations as deeply as it surveys the galaxy. It's all rooted in Lepage's astonishing gifts as a performer, his skill at crafting distinct and resonant characters, and his physical

ALMOST 'HEAVEN'

Lea Wolf choreographs irony. By Sima Belmar

The wind blew in a dark night at ODC last Thursday. *Diving Up: Dances by Lea Wolf* (May 3-5) was an evening of mostly moody, gloomy dances with one bit of ironic-comic relief smack in the middle.

Diving Up opened with an excerpt from guest artist Randee Pauve's quintet *BloodTongueSeverTatterRend*. The choreography crossed back and forth over the line between fluidity and awkwardness, keeping movement investigation and expression at its forefront, with the drama of Shostakovich behind. Expected lines were broken, transitions looked fresh. Swathed in Easter colors, tulle, and polka dots, dancers Lisa Bush, Christine Chen, Rebecca Johnson, Jill Randall, and Jane Schnorrenberg manifested Pauve's lush-sharp movement with commitment, finesse, and precision.

Also appearing as guest artists were Mark DeChiazza and Kristen Hollinsworth, who offered the duet *Without*. These two Susan Marshall and Company dancers have New York energy oozing out of their pores. *Without* was a little too clever and self-reflective for its own good, but there were some truly innovative choreographic moments throughout. In one section Hollinsworth stood in approximate downward dog, while DeChiazza caught her hip on his ear. Hollinsworth looked like a broken doll, a captured beast, a jointed strip of rubber. I also enjoyed the unelectrifying quality of the lifts, Hollinsworth's feet just barely leaving the ground, her torso draped nonchalantly over DeChiazza's shoulder. The role of the red folding chair was underexplored, and perhaps superfluous.

I didn't read the program notes before witnessing Wolf's *Dream of the Day I Drown*. Where Wolf had been thinking about the hurricane that destroyed Galveston, Texas, 100 years ago, I was thinking about *The Fountainhead*.

Four rectangular steel structures that looked like bits of scaffolding sat haphazardly stacked on stage. Dressed in gray-toned garments, dancers Trey Knight, Heidi Schweiker, and Angelina Vasile moved the structures around to form pillars and borders. With Stephen Clifford's gridiron lighting (Clifford shines throughout this concert as a most sensitive and intelligent lighting designer), the piece felt like a kinesthetic rendering of the dark side of objectivism. Set to a cello score by Ilyas Iliya, the dance juxtaposed minimalist solos against aggressive duets (overreaching, overextending, falling, splat!), morphed into amorphous trio work, and main-

tained a sense of the loneliness one experiences in the city and the lack of humanity that comes with a self-righteous attempt to always look out for number one. Maybe it was Schweiker's costume, which had a '40s look to it, that tipped me over into fantasizing about Howard Roark and New York and architecture. All I know is I was there during this intriguing dance. When the piece suddenly took it to the morgue (Schweiker and

Knight wrap Vasile in a white sheet and lay her corpse across a scaffold), the dance ended with an oddly interesting if abrupt reconciliation.

The dance the evening was named after deprived the performance of closure. *Diving Up* featured Hollinsworth and DeChiazza in a swimmy duet that faded out rather than ended. The two danced well together, graceful and connected, but the choreography felt classroom. Still, there's something to having

the sense of an event or relationship continuing past our experience of it. It's not necessarily always better to burn out than to fade away.

It was the moment of light in the center of the show that brought Wolf's talent for irony to the fore. *Heaven Is a Place* is a solo choreographed on Sela Ward look-alike Maria J. Ross, a classically trained dancer. Wolf took advantage of her straight lines and regal aplomb, employing arabesques, pirouettes, extensions, and light steps. *Heaven* questioned the assumption that we finally reach peace once we set foot in heaven. Ross entered in a turquoise dress, eating a powdered doughnut. Caught in the light, she dropped the doughnut, turned upstage, and gestured appreciatively to the sound of applause. Choir voices entered, followed by Wolf's text: "This is the end of your life. You're dead. Have you considered this?" What ensued was a meditation on the potential for heaven being as much of a prison for the soul as earth is for the body. There is an underlying warning to enjoy this life, for we risk disappointment and disillusionment when we place all our eggs in one ethereal basket. Wolf can't lose with a dance that struggles with Judeo-Christian ideology and makes the audience laugh.

Ross is a performer. She takes to the stage like a Brooklynite to corned beef. Wolf is a choreographer of solid craft, one who deeply considers movement, space, message, and mood. Humor with an undercurrent of terror marks *Heaven*, and *Heaven* as a smart and satirizing dance marks Wolf. ♦



Topical storm: Angelina Vasile performs in Lea Wolf's *Dream of the Day I Drown*, based on the 1900 Galveston, Texas, hurricane.

PHOTO BY SARA STENBERG

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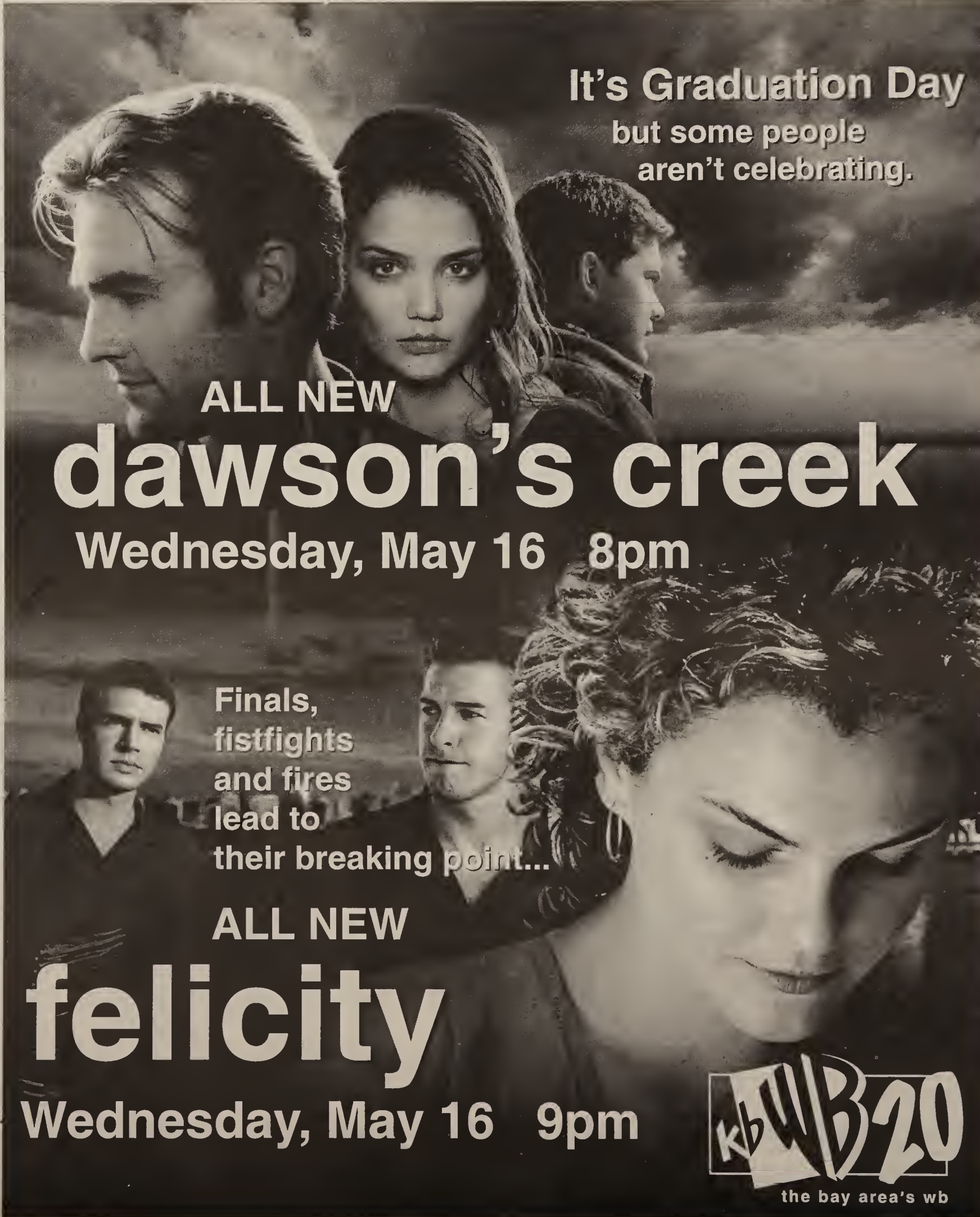
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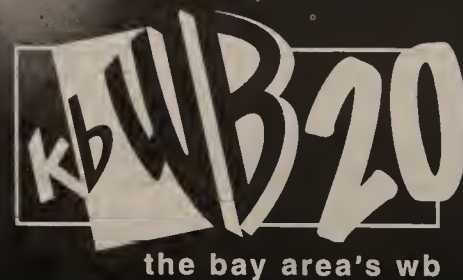
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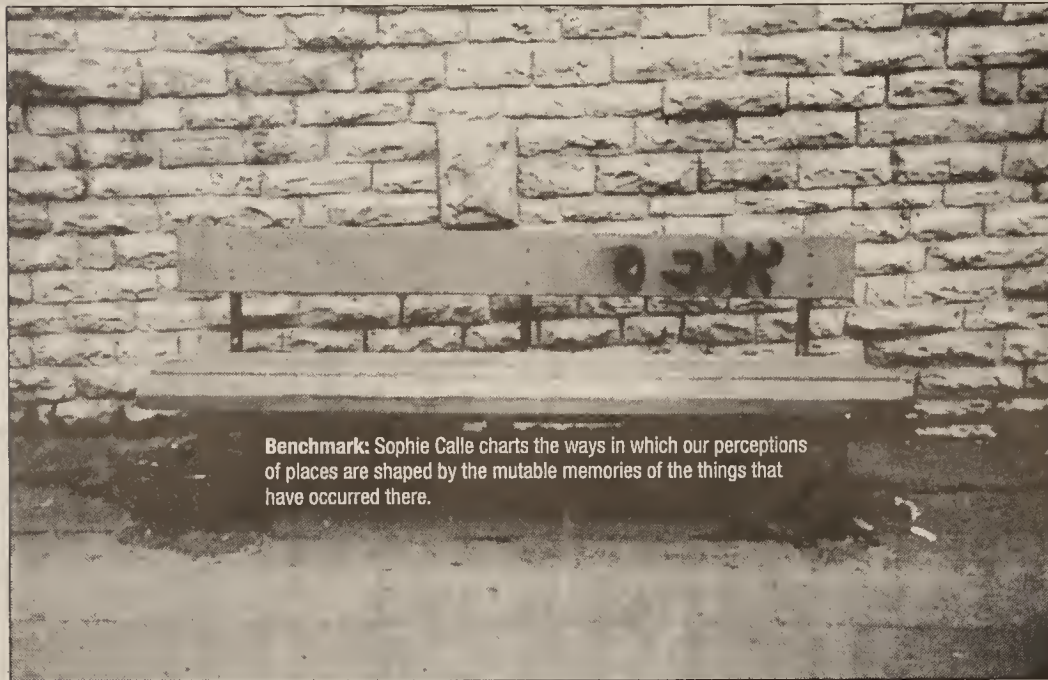
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Benchmark: Sophie Calle charts the ways in which our perceptions of places are shaped by the mutable memories of the things that have occurred there.

Strangers on a train

Sophie Calle's art uncovers our secrets — and her own. *By Glen Helfand*

There's a perverse and even primal quality to our curiosity about other people's experience of the world. There's no one who hasn't sat on the bus at rush hour, just checking people out, imagining the lives of other passengers. You might find yourself intrigued by the woman wearing that tasteful business suit and lacquered hairdo or the dust-covered man who looks like he walked directly from a construction site. Where have they been all day? The stories we invent tell us more about ourselves than about the strangers on the Muni car that we'll never actually know.

Sophie Calle is keenly aware of the power of these narratives. Over the past 20 years or so this French artist has made performance-based pieces that involve snooping, stalking, following, interviewing, and revealing the secret lives of others — as well as herself. In a 1980 piece, for example, she had her mother hire a private detective to follow her and used his evidence to document herself. In 1984, Calle got herself a month-long job as a chambermaid in a hotel in Venice, Italy. While doing her maid duties, she also photographed the rumpled-bed-and-nightstand tableaux while the guests were out sightseeing.

Her work is a distinctly charismatic, often humorous, brand of conceptual art, and one with deep psychological reverberations. In general Calle charts the ways in which our perceptions of places — be they geographical or emotional — are shaped by the mutable memories of the things that have occurred there. This theme comes through clearly in the modest but welcome exhibition of Calle's work currently at the Jewish Museum. The show includes a range

of pieces from Bay Area collections, including some of her first pictures, taken in a graveyard in Bolinas, where she lived in the late 1970s (a stop in an extended, youthful bout of wanderlust). There are also examples from "The Blind," a series of portraits of blind people whom Calle asked to describe beauty.

The centerpiece of the show is a 1996 project that taps into zones charged by religious and nationalist beliefs. It takes its title, *Eruv*, from an orthodox Jewish tradition that is essentially a loophole in the laws of the Sabbath, a time when working is forbidden, as is bringing anything outside of the house. But even in the Torah, the idea of a private home is relative and can extend into the realm of the geographic community you call home.

In Jerusalem *eruv*s can surround entire districts, and they form spaces, like those Venetian hotel rooms, that are public yet have a layer of the private. Israel, however, is a country violently torn by issues of ownership. Calle's project involved asking Israelis and Palestinians who live within the boundaries of an *eruv* to take her to a public place that they felt was private. The results, surrounded in the gallery by photographs of the *eruv* poles, are pictures of specific places and text narratives describing how these sites are charged with memories of love, loss, violence, or childhood play. While many of the stories are poignant, the political scope of the work gets close to the limit of Calle's strengths — it's difficult to see where she connects to the people, Judaism, or the site.

She is much more visible, albeit in a cool, removed narrator role, in *Double Blind*, a 75-minute video made

collaboratively with Greg Shephard in 1992 (and screening in conjunction with the current exhibition). The fascinating project documents a New York-to-San Francisco road trip that Calle made with Shephard — a man with whom she was romantically linked — in the convoluted, deadpan manner that's fueled innumerable French films. Shephard's a flaky, handsome American dude who's passionate about his vintage car but ambivalent about Calle, who seems much more invested in the relationship. Still, she places the protective overlay of "art project" on their trip: they're each to document the experience of the trip on their own video cameras. If there's too much tension for them to speak to each other, the camera acts as an intermediary.

In the finished footage separate voice-overs act as revealing subjective narration. Shephard reveals his doubts about, and irritations with, Calle, while she describes her hopes and disappointments, each morning intoning "no sex last night" over shots of their tousled hotel beds. In typical Calle fashion this intimate admission of a lack echoes with a poignancy and humor that's as richly rewarding as it is revealing. It's a tale that Calle has constructed and lived in her own life, and it's just as good, if not better, than anything you might concoct about that person sitting next to you on the bus. ♦

'Sophie Calle: Public Places-Private Spaces.' Through June 28. Jewish Museum San Francisco, 121 Steuart, S.F. (415) 591-8801. *Double Blind*, by Sophie Calle and Greg Shephard, screens with Chris Marker's "La Jetée" Wed/16, Yerba Buena Center for the Arts, 701 Mission, S.F. \$3-\$6. (415) 978-2787.

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Early punk rock made a lot of headway in subverting the female body standard. Poly Styrene, the singer from Britain's teen punk band X-Ray Spex, flashed a mouthful of metal back in the '70s — not so much to say, "Look at me. I'm pretty, too," as to holler, "I don't want to be pretty!" How disappointing, then, that when NBC aired a live Britney Spears concert in her hometown last December, a substantial amount of airtime was devoted to an interview with the singer's "smile designer." They do a lot more than straighten teeth down there in Kentwood, La.

But far, far away from the ears and eyes of big-label execs, women musicians have steadily been making music in conjunction with performance styles that fit a multitude of body shapes and trash traditional concepts of femininity. Recently we've been blessed with the Gossip's Beth Ditto. Thrashing and shimmying across the stage to bluesy rock bliss, Ditto shows no shame in her abundant flesh and lack of washboard

Prada last fall to Peaches's maniacal mantra "fuck the pain away." Besides, it wouldn't be very much like Peaches to go about politicking. She's more interested in playing her music for fans than in making political statements. "Sure, it's there," she explains over a cell phone while hightailing it out of Berlin in a van, tagging along with her friends, the Puppet Masters, en route to a gig in Hamburg. "But that's not the most important thing to me. I'm trying to get people off with my music. That's what I want to do. I'm an entertainer first. I always say I want to fuck people in the ass with my music."

Such statements seem a bit too tailored, but given the intermittent wails of a Puppet Master's infant and the distracting flatulence of another passenger, it's understandable that Peaches isn't in the mood for being viewed through the feminist prism. If you have to politicize her rhyme, call her a sex activist. After we've discussed where she fits in with riot grrrl ("I don't feel part of that, but I do respect what they're doing") and whether or not it's

there's no question who owns Peaches's pussy.) It takes only one listen to draw the mind to various body parts licking up the glory of pores, hair, and blemishes. Who cares what you look like, just as long as it feels good. Non-articulate lines like "Huh? What? Right. Yeah" lend a white-girl rap hilarity to classic old-school beats. Some write her style off as uninspired electro revival with nothing new to offer. But the bass lines on "Fuck the Pain Away" produce an undeniable urge to dance. They sure cooked up the dance floor at a recent Rebel Girl night held in town. No one was thinking, "Is this too derivative?" — not with the totally kickin' garage guitar riff that explodes all over "Cum Undun" grooving them.

After listening to Peaches groan the lyrics "Sucking on my titties like you want me. Calling me all the time ... Check out my Chrissie behind," on "Lovertits," it's hard to imagine that before she got into producing her own boink-centric electronic music, she once did the demure Suzanne

At 34 she's not lamenting lost time, and she's making up for whatever she's missed in a big way. During a year of nonstop touring, she's made her home in Berlin and performed on stages all over Europe in the tiny pink shorts that she donned for her album cover. The shows, she says, are often like a big party, with the audience getting into her act and her pants. When asked if she worries about the element of danger in her sexually charged performances, she quips, "One time this guy bit my pussy. I wouldn't do that to my audience — not without asking first."

It's a brave move to put herself in the hands of such an audience — her performances and the sensation she creates are as important as the music she produces. She's part of the pantheon of groundbreaking performers like the Slits who feel that a performance has to be abrasive and spectacular in order to shatter confining notions of womanhood, art, and musicianship. She rates Chicks on Speed high among her contemporaries. In the same way that it's impossible to get the full meaning of the Munich-based trio's chant "We

latest model in a recent series of retro-series machines. She defines her production style as purposefully simplistic: "I don't try to make the most obscure sounds." Instead she mixes scorching garage punk with slick techno to reshape an early industrial dance sound, underscoring her DIY attitude by saying, "Governments should be required to issue the MC505 to every citizen."

Now Peaches is touring the States with sometime collaborator Chilly Gonzales (the two just put out *Red Leather*, an EP also on Kitty-Yo). For the most part, Europe was a welcoming haven. "It depends, ya know," she says. "Sometimes people stand there with their arms folded, just staring at me. One guy in Glasgow kept yelling, 'This is shite!'" Whether or not we folks in the New World will want to take a bite out of Peaches depends on our willingness to accept the electronic performance extravaganza. If it's not totally clear by now who or what Peaches is, come watch her fearlessly take the Bottom of the Hill stage and demonstrate to the arms-folded crowd

More than a handful: Peaches is an entertainer of pornographic proportions.

Ripe

Peaches hit 30, her hormones kicked in, and the onetime folksinger decided to celebrate.

By Deborah Giattina

abs. Now we have Peaches, née Merrill Nisker, and even if it isn't intentional, Peaches is doing her bit with the song "AA XXX," from *The Teaches of Peaches*, released last year on Berlin-based label Kitty-Yo. As the song goes, "Only double A, thinking triple X." The line turns years of Itty Bitty Titty Committee cracks into a call to arms for naughty no-bra-necessary sexpots.

It's not like this is a heavy issue — double As might not get exposure on the cover of *Maxim*, but you could see spindly models sashaying down fashion industry catwalks in Givenchy and

OK if Lil' Kim associates sex and money ("Well, I think that's what she's into ..."), it becomes clear that freedom of self-expression is what matters to her. If you approach Peaches's music with a head full of theory, you won't feel the vibe she creates. Her motto: listen to the music, go to the shows, and get yourself off.

She certainly holds up her end of the bargain. Her album — "made, mixed, and mutilated by Peaches," as it says in the liner notes — supplies lyrics more raunchy than Lil' Kim's. (But given that it's self-produced,

Vega thing with her folk duo Mermaid Hotel, moonlighting as a music teacher to young children. But actually it all fits into how the Toronto native became an entertainer of pornographic proportions.

Her adoration of her breasts has more to do with her late-blooming sexuality than it does with feeling décolletage deprived. "I didn't feel very sexual for a long time," she says, then goes on to cite evolution's big fuckup: "It's like this cruel joke. Women don't sexually peak until they're in their 30s; guys do before they're 20."

don't play no guitar" unless you see them onstage in handmade new-wave regalia so bad it should be banned, you won't understand Peaches's comical holler "Rock show! You came to see a rock show. A big, gigantic cock show. You came to see it all!" unless you see her out of the studio and grinding with the crowd. It's as if indie rock had been pulled into the WWF arena in order to expose impotent attempts at connecting with an audience.

Peaches isn't trying to be a musical innovator. She produces all her songs on a Roland MC505 Groovebox, the

exactly what she means by rock show. And if Jenny Jones should ever devote an episode to the Itty Bitty Titty Committee, Peaches says she'll be there.

Deborah Giattina is actually triple A but often only feels double X.

Peaches plays, with opener Blechtum from Blechdom, Sat/12, 10 p.m., Bottom of the Hill, 1233 17th St., S.F. \$8. (415) 621-4455.

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April 26, Bottom of the Hill

Drunk and ignorant may not be the surest road to fulfilling that early promise displayed in the middle school guidance counselor's office, yet there we were, in Boston, Mass., three dopes standing in an inch of slush, freezing our stones off, and waiting to gain entrance into the Big Rock Show. See, the Donnas were in town, and nothing was going to keep us from our three-pronged mission: (a) to see cute young women who were (b) dressed in skintight T-shirts and (c) played punk rock. Red-eared, runny-nosed, and dying to plunk down four bucks to keep the beer jag rolling, we tottered through the sellout crowd just as the first band were preparing to bore us silly. Thirty seconds and five chords later we were knocked silly by a little trio hailing from out toward San Francisco called the Plus Ones. We made it to the bar eventually, but not before staring in silent slack-jawed bliss for a good portion of the set.

They delivered a seamless blend of pop hooks and three-part harmonies like a dream band created in the lab—a mix of leftover Queers, Raspberries, and Kinks parts. Three hours and 70 bucks worth of Plus Ones merch later, we were giddy as hell, hitting the repeat button on the disc player and cranking the band's five-song EP all the way home. Nobody remembered the Donnas.

Of course, things have to change. Winter became spring, Boston became San Francisco, and the Plus Ones (who, much to our disbelief on arrival, were not the kings of the Bay Area scene but just another band) had to go through growing pains. Original timekeeper Dan Sullivan — we had him as the secret weapon to the sound — had kited, and the Little Three-Piece That Could had expanded into a foursome of unknown quality. This necessitated a visit to the Bottom of the Hill for the debut of the Plus Ones, version 2.0.

The crowd was less-than-capacity but in a jolly mood, owing to a

stunning set of boom box hysteria from visiting geniuses Har Mar Superstar. The Plus Ones hit the launchpad with "You've Been Had," the high point of their debut EP, *On the List*. But instead of delivering their signature pep and airiness, they plodded around like Matt Stairs in a home-run trot. The blood drained from our lips, and the notebook went back into the coat pocket; it was time to just go home and remember the good old days. Then they slipped into "I'll Bet You Say That to All the Boys," and the tumblers clicked into place.

Drummer Luis Illades (a Pansy Division and El Vez vet) settled down to find his groove while the other three lockstepped along behind him, and then guitarist Scotty Hay broke off his first shard-of-glass guitar solo. They did the Britpop-meets-East Bay sound of "Oh I Need You So," and suddenly the band started cranking out tight, light, two-and-a-half-minute packages just like we remembered. In fact, second guitarist John Speranza, looking just a bit overwhelmed in his debut, actually rounded out the sound better than we could ever have imagined. The sprint was on.

as the Plus Ones introduced their next great song, the knockout power pop-flavored "It's Not You It's Me," before running through fan favorites like "She's My Sister," and "A-M-Y (That Spells Amy)." They did an aces cover of the Kinks' "You Still Want Me" and managed to ring out another near-perfect pop confection with "I Stand Corrected" before ending the abbreviated set.

We went home with heads spinning like in the good old days and made two early wake-up calls to the East Coast, just to let them know everything was just like we imagined it would be out here, only better. (John O'Neill)



Pep and circumstance: Plus Ones bassist and lead vocalist Joel Reader spells it out at Bottom of the Hill.

Mission

One (Insidious Urban)

What is true hip-hop, anyway? Is there room in the genre for rappers whose arrest records are not reported weekly in Liz Smith's column? Does the definition include artists who grew up listening to Ultramagnetic, Juice Crew, and the Flavor Unit, who can name every "Roxanne" record, or is it just about thugged-out materialism? We've all heard about Shyne's Bad Boy stance, but what about those who aspire to a "b-b-o-y pose," like local standouts Mission?

On their latest full-length, *One*, Mission infuse a highly musical sensibility into basic b-boyisms; the effect is somewhat reminiscent of the Roots, circa *Organix* and *Do You Want More??* On tracks like "Contagious," "Now I Shine," and "Disturbing Behavior," the six-piece S.F.-based outfit throw down for the cause with an admirably honest effort that shows, more than anything else, their dedication to the art form. Anyone who's caught one of their live shows at Storyville or the J-League already knows the fevered intensity the group can bring. Thankfully, much of this energy comes across on the album, which holds up to repeated spins. The untitled instrumental bonus track — a delightful mix of jazzy electric piano runs and two-step snare patterns — is just that, a li'l something extra for the true believers. (Eric K. Arnold)

Charles Atlas

Play the Spaces (Star Star Stereo)

The ambient duo Charles Atlas joined the ranks of geographically challenged bands in 1999 when Charles Wyatt decided to look for musical inspiration in Chicago, leaving Matt Greenberg behind in San Francisco. The two decided to make an album about the challenges of collaboration that come with physical distance. *Play the Spaces* was composed over telephone wires, with Wyatt and Greenberg recording their parts into each other's voicemail boxes. Actual recording took place strictly on Bay Area turf.

As might be expected, each song on this *EP* conveys a sense of reaching and stretching. Flowing rhythms on piano combine with the aural voyages made by looping guitar samples. Crescendos and resolutions are barely perceptible to the untrained ear, so if you're feeling like the slow, steep build has become cliché and obvious, this will be refreshing. There's nary a drum track on the disc's five songs. Not until the last one, "Fishhooks, Eyeless," will you even hear a pronounced beat. For the most part, Charles Atlas's lighter-than-air music is pleasant and tasteful, much like the Windows 95 boot-up melody that Brian Eno wrote. Now that Wyatt has moved back, the duo would do well to push the envelope of ambient music a little more, or they risk having their stuff get lumped in with the Windham Hill catalog. (Deborah Giatina)



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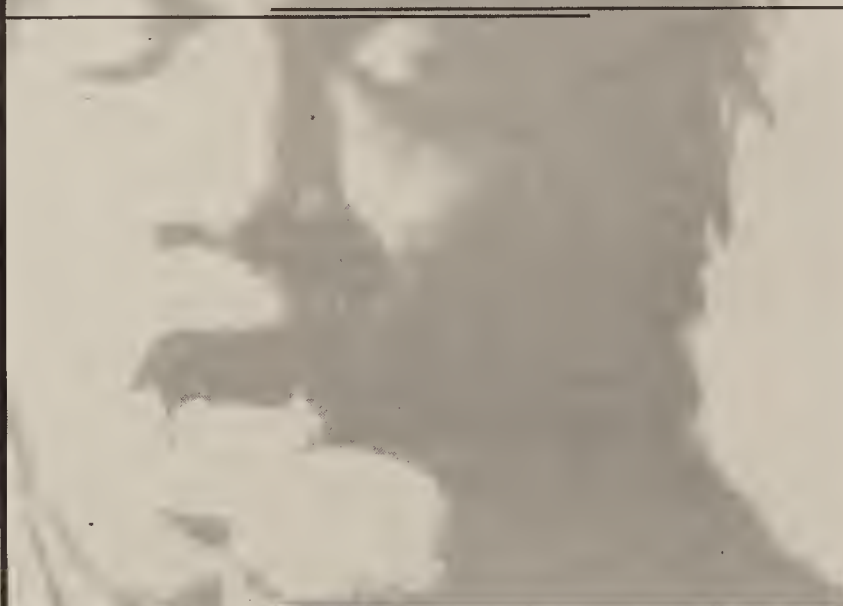


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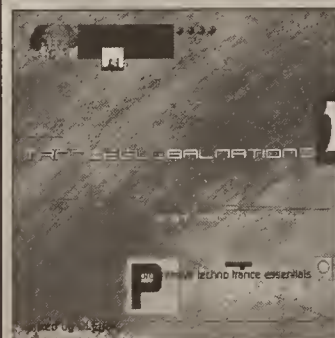
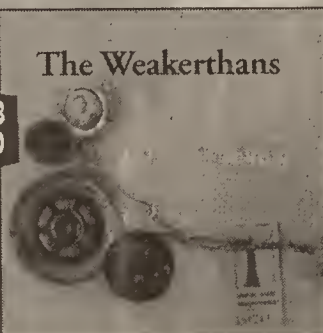
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last
exit

by derk richardson

Oh, yah

When word arrived on Friday, April 27, that Bay Area Cajun-Creole accordionist Danny Poullard had died from a massive heart attack that morning, I had to wonder what sort of ripples his passing would stir. Notoriety doesn't come easily, if at all, to a musician deemed irrelevant to mass pop culture, even if he did make exciting, heartfelt music, deeply affect the lives he touched, and manage to sustain his artistic authenticity and integrity while spending more than half of his years 1,770 miles away from his birthplace. I was mulling over this problem a few days later, when I heard a radio interview with a young participant in the recent protests against the Free Trade Area of the Americas meetings in Quebec. "We are against the commodification of everything," she said, going on to recite a litany of ways capitalism is busily transforming every aspect of our daily life, from food to music, into mere fodder for commerce.

Her earnest opposition to corporate hegemony seemed to have come to her naturally, without hours spent in Marxist study groups. It made me realize that while Danny Poullard did not live and die as a Marcusian one-dimensional man, his rich life took place in a tiny, allegedly anachronistic subculture considered viable in the mainstream only to the extent that it yields such marketable goods as Paul

Prudhomme cookbooks and New Orleans by the Bay concerts. The Cajuns of French-speaking Louisiana surely can be an insular bunch, and their music, which changed little over the past century, probably sounds to many outsiders like an impenetrable tangle of repetitious fiddle and accordion drones. But there was a time, not so long ago, when the pop world seemed more welcoming to undiluted ethnic music, when a window, if not a door, was open to regional sounds.

Today, pluralism in pop takes shape not as a smorgasbord of equally accessible styles, but as sampled riffs or exotic soundtracks for TV commercials. If a musical style does not get past the Top 40 radio/MTV/BET/Rolling Stone/Vibe demographic profiling checkpoints, it is sent into exile like the Acadians from 18th-century Nova Scotia, ancestors of Louisiana's original Cajuns. People playing full-strength Cajun, bluegrass, norteño, or Hawaiian music are banished to encampments outside the media-reinforced walls.

Poullard, born on January 10, 1937, learned the diatonic accordion from his father and uncles, who played at dances around Eunice, in southwest Louisiana's Cajun prairie country. Taking up the legacy of Amade Ardoin, Nathan Abshire, and others, he developed a uniquely ornamented style and brought it with him to the Bay Area in the early '60s. He played church and community center dances with the Opelousas Play-

boys and the Louisiana Playboys. By the time he cofounded the California Cajun Orchestra in 1982 with Eric and Suzy Thompson, he had already undergone multiple bypass heart surgery. Doctors continued to tinker with his ticker during the next two decades.

In 1993 the CCO's debut CD, *Not Lonesome Anymore*, won the first-ever *Prix Dehors de Nous* for contributions to Cajun French music from outside Louisiana. Poullard recorded a second CD, *Noc Adam Two-Step*, with the CCO and *Cajun Jam Session* (Arhoolie cassette) with Louisiana fiddler Michael Doucet and Berkeley guitarist Alan Senauke. In her e-mail announcement of his passing, Suzy Thompson commented on Poullard's generosity and noted, "He was a master at taking the simple and embroidering it in a completely natural sounding way — and now that I think of it, Danny's way of embellishing the tunes was exactly like Danny himself: stylish, but not flashy, elegant, full of power and grace."

Those qualities deepen an individual life, build community, and put soul into music, but they aren't easily packaged into a profit-making product, which means you have to abandon the common sense of commodified everyday life in American pop culture in order to hear Poullard's spontaneous shouts of "Oh, yah!" pierce through the psychedelic swirl of accordion, guitar, and fiddle and claim artistic immortality. ❖

sound effects

by tony green

Getting crunk

I remember the exact moment I realized I needed crunk in my life. I was sitting on my Uncle James's couch, drinking beer and watching Vince Carter foul out of a playoff game. Out of nowhere I started talking about how good I'd been feeling: good enough to give spare CDs to the garbage men each week, and to give my wife foot rubs each morning.

This was significant, since only a month before I was sitting on that same couch, drinking that same brand of beer, whining a down-home variation on the old "life has no purpose" jeremiad. Then I spent three days in Atlanta, on a Southern-rap press junket. I played spades, ate too much barbecue, drank Hennessy and Rémy Martin, and spent the final night repping southwest Atlanta with two gleefully stoned hoodrats during a cartoonishly off-the-hook Pastor Troy show.

With help from some B vitamins and aspirin, I now have fond memories of the experience. Not to mention a better outlook. This wasn't one of those simple, Hollywood-type epiphanies, nor am I endorsing the snake-oilish curative powers of Southern-style club rap, although I now play J.T. Money's "Who Dat" after breakfast and use Project Pat's

"Chickenheads" as a metronome during piano-scale practice. The experience simply caused me to focus in on a recent series of lifestyle shifts.

Since leaving the daily-newspaper grind, I've pursued my adolescent dream of "the artist's life," one I fancied was best carried out in isolation, fed by denial, and tempered by emotional self-immolation. To that end I would hole up in my house, writing, practicing piano or guitar, and reading. I also made a point of absorbing the records I never had a chance to listen carefully to, tracing the origin of certain beats, deciphering hidden technical tricks and stylistic peccadilloes, and figuring how best to convert my findings into readable prose.

That approach makes a certain amount of sense. Some kinds of music are best understood through carefully measured observation, and the feelings they elicit best expressed through nods, a flaring of the nostrils, and subtle curls of the lip. And there are those folks — music writers, for example — who feel that the value of music, just like the value of some lives, is directly related to how it is measured. Which is one reason why writer friends would wrinkle their noses at the stories told by or about my family members. And why

some pronounce the word "crunk" (Southspeak, roughly, for "off the hook," for the hipness impaired) as if they were reading for a part in *The Uncle Remus Chronicles*.

But somewhere between a set of high-intensity lat pull-downs with a Samoan ex-ballplayer and an absolutely pointless conversation with a Nielsen company worker outside a Chicago-style hot dog place, I realized that there are some things you learn about by doing. And that what you learn is not just more subtle but more important. And as it is in life, so it is in art.

So I wasn't surprised that I came away from my wild weekend with a greater appreciation for high-hat beats, booming bass, and Black 'n' Mils. I learned more about Pastor Troy's music in 20 gleefully out-of-control minutes at a club than I could have in four hours at home with my headphones. I also learned that the stoned hoodrats/late-shift workers, the gold-fronted playas/power-company workers, and the sun dress-clad telemarketers that crowded, curdled and crunked, around the stage in Atlanta, were way ahead in the music appreciation game. And every shake of an ass, every chant and bounce, only extended their lead. I, for one, look forward to the makeup work. ❖

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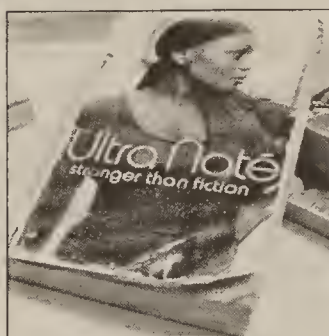
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age grooves



Ultra Naté
Stranger than Fiction (Strictly Rhythm)

Whatever Ms. Naté wants to do with her bad diva self is fine by me. She could follow the trajectory of other divas and get busted at the airport for grabbing a security guard's boobs (Diana Ross) or for unsuccessfully smuggling a bit of pot (Whitney). She could even become a born-again Christian (Donna Summer) for all I care. Whatever she does, her headstrong gospel is forever etched into my soul, and her voice — if I'm drunk enough — can move me to tears. Her 1991 project with the Basement Boys and Deee-Lite, "Rejoicing (I'll Never Forget)," carried on in the divine, higher-love tradition of Inner City's "Good Life," awakened dance floors like a holy disco message from the other world, and for this, I'll never forget.

So I'd go so far as to say that she could make a completely crap album, and I'd still hold her dear to my heart. And after giving her latest solo effort numerous solid listens — hoping I was missing something the first few times around — I can tell you this: (a) I still have a lot of love for the woman, and (b) this album kind of blows. Dance music fans will expect house, and they won't get it. R&B lovers might expect ballads, but they'll have to make do with some half-baked slow jams that wind and putter around endlessly with melodramatic lyrics.

Quality producers such as D-Influence and Mood II Swing lay our goddess's voice down against corny, unremarkable pop tunes. The album's most notable track is "Twisted" (co-produced by 4 Hero and D-Influence), a gorgeous, complex, downbeat song spliced with jazz drumming and moody minor chords. And when she forays into the 2 step future with B-15 (of "Girls like Us" fame), she gets her true bump and grind on, which made me realize that Ultra works best when she's on the dance music cutting edge. (Amanda Nowinski)

Azeem
Craft Classic (Stray)

"My penis / I use that word for the convenience / I'd rather mean to say nothing than to say nothing and mean it," Azeem proclaims in "No Lexus," from the local MC's second album in the last six months (following the slept-on *Garage Dpera*) — and he sounds like

he means every word. Azeem's claim to be coming "way too cool on you generic pimp-men" is not merely battle-rap braggadocio. His highly articulate, smoothly enunciated syntax fits somewhere in between Kool Keith and Talib Kweli, yet he's not an East Coast wanna-be; he has soaked up considerable amounts of Bay Area game. Neither thug nor backpacker, Azeem offers street-level signifying, sociocultural critiques, and metaphysical revelations that are flavored with an ironic sense of humor (which comes across on skits like "George Bush is a Gangsta" and "Goop").

On "Simple Ting," guest commentator Bas-1 aptly describes Azeem's M.O.: "get right to the servin'!" Along those lines, the playground-style chorus ("You ain't got no Lexus / You can't afford it") of "No Lexus" brilliantly contrasts Azeem's hilarious deconstruction of rap-industry clichés, while the militant vegan-approved "Organic Food Revolutionaries" can safely be added to the list of Bay Area hip-hop classics. Azeem speaks from the heart on the autobiographical love song "Palm Wine Too," an ode to commitment that eschews the one-dimensional misogyny common in the rap genre. A minimalist but effective musical aesthetic prevails throughout *Craft Classic*; various producers (including Protest, Fanatik, DJ Design, Ricochet, and Architect) help Azeem get his messages across — and all keep the head-nod factor high. The crisp posse cut "Local Registration Paper" (featuring Holocost and Eye-Q) sizzles, "Thunderground" rumbles in all the right places, and "Palm Wine" features an exquisite harpsichord loop. In "God's Rolex" the expansive use of negative space adds credence to Azeem's description of a cosmic timepiece that "contains infinity, if that were possible." (Eric K. Arnold)

The Fletcher Pratt
Nine by Nine (Rainbow Quartz)

Moods for Moderns
Loud and Clear (Doghouse)

With all the hubbub surrounding the red, white, and Stones-style blues of Detroit's peppermint-clad White Stripes, Motown's back on the music map, at least as far as *Rolling Stone*'s industry drones are concerned. Dig beneath the high-gloss hype, of course, and Detroit ain't suddenly some recently revived hot spot: the Stripes may be getting the city's scene some monster press, but numerous others have long been awaiting their much-deserved days in the spotlight. Now, with the fabulous full-length debuts *Nine by Nine* and *Loud and Clear*, two more of the city's bands may finally get their due.

The Fletcher Pratt and Moods for Moderns aren't part of the grease-rock rickety rack that's Detroit's sound du jour, though. While acts like the Stripes and Detroit Cobras spend their fair share of time raiding used blues 'n' soul bins, the FP and M4M take more straightforward retro-pop routes. On *Nine by*

Nine the FP's slick 'n' quick power pop is all hot-rod mod, with the revved-engine energy of Sloan and the Push Kings. And building on the jingle-jangle promise of the FP's self-released EP, the dozen Kinks-kinked tracks prove the foursome can craft an album that's as consistently enjoyable and energetic as their explosive live shows.

M4M — who put on their own great live shows — describe their enormous pop sound succinctly: "the product of listening to too many records that came out before we were born." The trio's favorite preconception records aren't obscure reference points to their Cheap Trick-ed tunes, either. The aptly titled *Loud and Clear* is all Badfinger and the Who, recorded entirely in analog for a surprisingly warm, personal feel to its arena-ready rock: "The radio can help you," Ben Force sings before adding, almost as an aside, "if you want it to," as if suddenly remembering that some people don't eat, sleep, and breathe music like M4M and the FP do.

And when you live life through as many old pop records as these Motown mod squads, that's gotta be hard to believe. (Jimmy Draper)

Tom Russell
Borderland (Hightone)

Tom Russell is one of America's elite singer-songwriters — in fact, there have been times when I've wrestled over the idea that he might just be the top gun. He's got a knack for telling a story in four and a half minutes, and his eye for detail and his imagery separates him from the pack; he's really a short-story writer with an acoustic guitar. Russell has been on a winning streak since he moved to Hightone for 1995's *Rose of San Joaquin*. His masterstroke, *The Man from God Knows Where* (1999), was one of folk music's inspired moments. The problem is, he's in the position of having to one-up himself: sooner or later he was going to stall out. And that's what happens on *Borderland*.

Russell uses the border between Mexico and the United States as an allegory for the distance between the sexes. His storytelling stamp is still fresh and vivid — the town gone to hell on "When Sinatra Played Juárez," the irrevocably broken border guard on "California Snow," the semiautobiographical paean to blue-collar life "That's What Work Is." Like all of Russell's best work, they're marked by the search for redemption, a longing for what might have been.

So what's the problem? Russell is at his best stripped to the basics. Here, the usually terrific producer Gurf Morix sends Russell down a road he doesn't belong on, using brass, drums, and accordion in the hopes of giving the album a distinctive Tex-Mex feel. Unfortunately, it is as authentic as an Ortega taco commercial, which is a shame, because *Borderland* is still better than most of the Americana that will be puked out this year. *Tom Russell plays a CD-release party Fri/11, Starry Plough, Berk. (510) 841-1424.* (John O'Neill)

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The Ohio Express

The Best of the Ohio Express: Yummy, Yummy, Yummy (Buddha)

Back in the '60s a person wouldn't be caught dead humming bubblegum pop like the Ohio Express's "Yummy, Yummy, Yummy," the 1910 Fruitgum Company's "Simon Says," or the Archies' "Sugar Sugar." Except that all three songs were huge hits ("Sugar Sugar" was, in fact, the biggest-selling single of 1969). Maybe the stuff was consumed by the so-called silent majority (a then fashionable way for pro-Vietnam dullards to describe themselves), or maybe hipsters were secretly bored out of their skulls by the pompous junk of groups like the Doors and Jefferson Airplane. Some people somewhere must have liked it, because for a few years it was all over the pop charts.

Bubblegum music was simple, bubbly three-chord pop, often with sexually suggestive lyrics that were typically built around chil-

dren's jingles or the eating of sweets and were as awful as they were difficult to dislodge from your brain. All the aforementioned bands were studio concoctions by producers with hit-making formulas, although the story of the Ohio Express is uniquely convoluted. Producers Jerry Kasenetz and Jeff Katz stumbled upon a band called Sir Timothy and the Royals and got them to change their name and sign a production contract. Subsequently, the Ohio Express began to crank out music, putting seven songs on the pop charts during a two-year stretch. The catch was that most, and eventually all, of the band's music was recorded by New York-based studio musicians. The original band toured, trying their best to imitate the sound on the recordings, but eventually they found themselves in the position of learning "their" hits by listening to the radio. They threw in the towel, leaving the world a better place — which was, of course, what the '60s were all about. (J.H. Tompkins)

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Rap of ages

Hip-hop just wasn't cut out for middle age. Turning 50 hasn't slowed down rock legends like the Rolling Stones, Aerosmith, or Steely Dan — they're still filling arenas, selling platinum, and winning Grammys. Hip-hop? Pass 30, and hang up the Kangols. Maybe it's because hip-hop is associated with the passion, power, and vitality of youth. Or because public tastes are so mercurial that today's hipster can quickly become yesterday's has-been. Either way, as hip-hop enters its 20s, fans and artists are turning 30 and even 40. Welcome to hip-hop's midlife crisis.

This has been a problem for years, but a trio of recent releases by rap giants of the 1980s highlights the awkward position in which graying artists find themselves. Run DMC's *Crown Royal* (Arista), KRS-One's *The Sneak Attack* (Koch), and Kool G

Rap's upcoming *Thug Chronicles* (Rawkus) all, on some level, suffer from a not-so-quiet desperation, as fading stars try to recapture their light. It's eerily telling that all find it necessary to remind folks of their former greatness. To wit, here's Run on "Crown Royal": "I'm the reason you started rhyming / I'm the reason rap sales started climbing / That's why I'm still headlining."

KRS on "Attendance": "Who was the first to produce mix and write at the same time up in the club rockin the mic? / Who was the first to have a DJ and a side man? / The first to say what is hip-hop? 'I am!'" Kool G Rap on "First Nigga": "Look at my life baby / I'm an '80s man ripping it / Legendary cat / Laid the path for y'all to get with it."

Self-referential promotion is a hip-hop hallmark, but there's something here that goes beyond the obligatory ego-tripping. Like old boxers coming out of retirement, they're trying to fight in a different ring, and in some cases they're trying too hard. When Run DMC aren't busy ripping off Jay-Z and DMX, they're recycling their own rock-rap formula from 1986's "Walk This Way," with appearances from Kid Rock, Limp Bizkit, and Sugar Ray. Even worse is MC Run's "born-again hooligan" makeover as he goes from rhyming about his Adidas to his Bentley instead. The former king of rock now settles for thug-and-player schlock, an attempt to stay contemporary more transparent than DMC glasses.

Likewise Kool G Rap: he was one of the first rappers to popularize a thug aesthetic — but songs from his upcoming album such as "The Streets," "Thug for Life," and "First Nigga" push the point home with all the subtlety of an assault rifle. His only ace so far is that Gang Starr's DJ Premier does the beat for "First Nigga," endowing the song with instant underground credibility. KRS-One knows this well; DJ Premier's production was a main force behind his 1993 comeback album *Return of the Boom Bap*. But in the three albums since, the self-proclaimed Teacher has steadily slid into tired old lesson plans with preachy, pompous lyrics. There's no denying that he's still a compelling presence on the mic, but *The Sneak Attack* offers little you haven't heard on KRS's last 10 albums.

In their defense, it's hard to figure out what strategy would help rappers survive their fate, as new audiences vote them off record charts and racks. The same old sound has helped Too \$hort enjoy immense success, and at the same time, constant reinvention has kept De La Soul the critics' darling. The fact is, the fickle hearts of artists, fans, and the industry haven't created a welcome space for aging hip-hop stars. It's particularly evident when a group like Steely Dan — god bless 'em — can still make hit records with their quarter-century-old formula while hip-hop artists need to consider retirement plans after a decade. Hell, Spam has a longer shelf life than the average star rapper.

Rock has faced off with the future each time a new generation of fans has entered the arena. But between the baby boomers and their kids, rock as a genre, and rock artists, has survived and thrived quite nicely. In the world of hip-hop, things are much less certain — especially with the uneven efforts of former masters like Run DMC, KRS-One, and Kool G Rap. Somewhere, there should be space for an older generation of hip-hop — a place where a 40-year-old rapper can still rock the bells and get paid in full. It hasn't appeared yet. ❖



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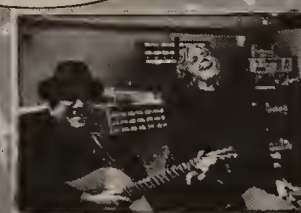
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Calendar

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May 9 Wednesday

Piano man Though he's nearing 60, **Chick Corea**, who will soon have a street named after him in his hometown of Chelsea, Mass., has recently extracted a new mobile three-piece unit from his popular Origin sextet. On *Past, Present and Future* the Chick Corea New Trio showcases impeccable interplay between Corea, bassist Avishai Cohen, and drummer Jeff Ballard, while also allowing for plenty of room to appreciate the harmonically inventive Corea piano style that has been heard during the past 30 years in association with Miles Davis, Anthony Braxton, Gary Burton, Herbie Hancock, and the innovative Return to Forever fusion band. *Through Sun/13. Wed.-Sun., 8 p.m. (also Wed.-Sat., 10 p.m.; Sun., 2 p.m.), Yoshi's, 510 Embarcadero West, Jack London Square, Oakl. \$5-\$22. (510) 238-9200. (Derk Richardson)*

May 10 Thursday

Cultivate creativity Come get your groove on and help keep the fading pulse of art and music alive in Bay Area schools at the **Allies for Art** benefit concert. The evening, organized by a group of San Francisco State University students, features a diverse lineup of local musicians, including four-piece rock 'n' roll outfit Plasticats, progressive hip-hoppers Dialectics, funk-jazz collective Groove Box, and various DJs, all of whom have agreed to donate their time and talent to this worthwhile cause. Proceeds from the door will benefit Allies for Arts, an San Francisco-based organization that promotes and helps fund art and music programs in elementary and middle schools. *9 p.m., Kimo's, 1351 Polk, S.F. \$5. (415) 885-4535. (Sabrina Crawford)*



Child's play: San Francisco Youth Arts Festival Week's kickoff features a parade of 14-foot puppets. See Sat/12.

8 days a week

May 9-16, 2001

Hot: Sizzla plays an all-star dancehall revue at Maritime Hall. See Fri/11.

May 11 Friday

Burnin' up Despite the controversy surrounding his break from Luciano and the Firehouse Crew,

Sizzla Kalonji remains one of reggae and dancehall's biggest concert draws. Born to Rastafarian parents 24 years ago in August Town, Jamaica, the fiery singer, poet, and DJ gained international recognition with such solo albums as *Burning Up* (1996), *Praise Ye Jah* (1997), and *Royal Son of Ethiopia* (1999). Propelled by melodic riddims driven by producer Phillip "Fatis" Burrell and the Xterminator Crew, Sizzla preaches black love, self-determination, and a cleansing "fire-burn" philosophy. Sizzla headlines tonight's all-star dancehall revue, which also features Prince Malachi, Turbulence, and the Bay Area's own Hur-

ricane Gilbert, Majestic, and DJ Brixton Hitman. *8 p.m., Maritime Hall, 450 Harrison, S.F. \$20-\$22. (415) 974-0634. (Shelah Moody)*

May 12 Saturday

Electric boogaloo Feel like havin' a breakdown? Well, lace up your shell toes and cinch up those hoodies to get your collapse on with the Bay Area's hip-hop underground at **'East Bay Breakdown,'** a gathering of live bands, DJs, MCs, and graffiti artists. The event will feature some crazy shit, from Led Zeppelin tribute band Custard Pie to abstract space-hoppers CLOUDDEAD, plus DJ sets by the always-fly J-Rocc from the World Famous Beat Junkies, Raw B from KUSF's Beatsauce, Rasta Cue-Tip from Various Blends, the Oakland Faders, Rakus and Syra from FSC, and several others. Be smart and get there early: the first 100 folks get free CDs, and once inside, you'll want to take your time perusing all the wares at the merchandise booths. Oh yeah, and hit Mom up for the car now — this event is all ages. *9 p.m., exact location to be announced, Oakl. (510) 704-8804, www.vinylexchange.com/breakdown. (Sylvia W. Chan)*

Master of puppets Sponsored by the San Francisco Unified School District, the **San Francisco**

Youth Arts Festival Week is a celebration of visual and performing arts produced for and by the city's crafty K-12 kids. Blasting off the festivities is a parade of brilliantly colored 14-foot puppets, reminiscent of those you might see at Carnival. After the procession, 600 talented students perform in *How Night Came from the Sea*, a musical based on a Brazilian folk tale. Other happenings today include demonstrations of capoeira and American Indian dances, hands-on art programs, and other fun-filled events. Don't forget to scope out the 1000 masterpieces created by students from San Francisco schools and community centers, in the Zeum Gallery. *Festival through Sun/20, call for schedule; kickoff 10 a.m.-4 p.m., Yerba Buena Gardens, Mission and Howard, S.F. Free. (415) 759-2916. (Sarah Han)*

Dulcet duo As the authors of a spirits-lifting CD, *30 Second Kiss*, **Robin Flower** and **Libby McLaren** epitomize the kind of pop, jazz, Celtic, bluegrass, and singer-songwriter women's folk music that happens when you pair a dizzying mandolinist, guitar picker, and fiddler (Flower) with an in-demand accordion and piano player (McLaren), who also tours with the Roches). Sincere with a minimum of sentimentality, funny without resorting to relentless irony, these gorgeously harmonizing singers represent the best of Bay Area eclecticism. Tonight they are joined by rock-solid bassist Jan Martinelli for an evening of catchy and profound original songs, with occasional forays into Irish and Appalachian instrumental favorites. *8 p.m., Freight and Salvage, 1111 Addison, Berk. \$17.50-\$18.50. (510) 548-1761. (Richardson)*

May 13 Sunday

Hi mom! Drop that corny "World's Greatest Mother!" puff-paint sweatshirt and give the lady what she really wants: a little quality time in the sunshine with her family (preceded, perhaps, by breakfast in bed and a nice bunch of flowers). Grab Mom, Grandma, Great-Aunt Agnes, and all the kids and head across the Golden Gate for the Bay Area Discovery Museum's 10th annual **Mother's Day Kite Festival**. Bring your own kite to fly or purchase one from the museum, which occupies a restored U.S. Army fort and boasts a parade ground big enough to accommodate any would-be Mary Poppinses. *11 a.m.-4 p.m., Bay Area Discovery Museum, 557 McReynolds, East Fort Baker, Sausalito. Free (kite kits \$8). (415) 487-4398. (Cheryl Eddy)*

May 14 Monday

Lights on The Seattle-based **Living Daylights** provide a missing link between tightly composed funky jazz and the hang-loose jam-band aesthetic. Billy Tipton Memorial Saxophone Quartet alto and flute powerhouse Jessica Lurie is not the only

melodic force in this intuitively gelled unit; electric bassist Arne Livingston thumps and plucks catchy lines that extend harmonic parameters, while drummer Dale Fanning kicks and hammers the band into overdrive. With three studio CDs to their credit, including the recent *Electric Rosary* (featuring guest guitarist Bill Frisell), and fan-traded live bootlegs galore, Living Daylights could be headed for lofty Medeski, Martin, and Wood territory. 9 p.m., Elbo Room, 647 Valencia, S.F. \$6. (415) 552-7788. (Also Sat/12, *Imusicast*, 5429 Telegraph, Oakl. \$2. 510-644-6860.) (Richardson)

May 15 Tuesday

Touch and go When is a dance not a dance but a musical? When it is nominated for a Tony Award. That's what happened to Susan Stroman and John Weidman's *Contact*. In show business what they did is called a "concept piece" — but since there is no such award category, the Tony people filed the show under "musical." Good thing they did, because *Contact* won four Tonys: best musical, best choreography, best featured actor, and best featured actress. It also won a Drama Desk Award, an

Outer Critics Circle Award, and the Drama League Award for Best Musical. Now touring, *Contact* is an intriguingly intimate show, using dance to look at the love life of 18th-century *liaisons dangereuses* types, a dysfunctional married couple on holiday, and a desperate-for-love advertising exec. Though the mix of vignettes may seem unlikely, the best part of *Contact* is the way its creators have created a merrily convincing trajectory for their characters. *Through June 24. Opens Tues/15, 8 p.m. Runs Tues.—Sat., 8 p.m. (also Wed. and Sat., 2 p.m.; Mon/21, 8 p.m.; Sun., 2 p.m. (Sun/20, no show), Curran Theatre, 445 Geary, S.F. \$37–\$80. (415) 512-7770. (Rita Felciano)*

Rock steady There was a time when Australian roots-punks the **Living End** seemed poised to be Punk Nation's next breakout band. All the signs were there: a friendship with Green Day, a spot on the Warped Tour, and a picture of their debut album in the pages of the Columbia House Record Club catalog. Three years after their self-titled second album, TLE are in a career-holding pattern, with a nifty new full-length, *Roll On* (Reprise) that just

might help them clear the hurdle to the promised land of bigger venues and angry "sell-out" letters. Trading in football-chant choruses and rockabilly revivalism in favor of loud guitars and mature songwriting, *Roll On* should, at worst, help cement the band's standing as the best straight-up rockers from Down Under since the Lime Spiders. 8 p.m., Fillmore, 1805 Geary, S.F. \$12.50. (415) 346-6000. (John O'Neill)

Heartfelt Despite the success stories behind protease inhibitors, AIDS remains a devastating reality in the United States and abroad. With this in mind, **"Dances from the Heart"** — featuring the Capoeiras of Bahia, MOMIX, Tau Dance Theater, Cortez and Co. Contemporary Ballet, and Smuin Ballets/S.F. — benefits Dancers Responding to AIDS (a fundraising program of Broadway Cares/Equity Fights AIDS) and Continuum (a health care services provider for men and women with HIV/AIDS in San Francisco). American postmodern dance, Pacific Island culture, Brazilian martial arts, Filipino ballet, and Michael Smuin's own brand of the contemporary classical share the stage

Hot spot



Precedent setting: The Kronos Quartet — from left, Hank Dutt, Jennifer Culp, John Sherba, and David Harrington — perform at a fundraiser for the Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California.

Historical societies are often equated with quaint country houses filled with antique furniture (yawn). The preservation of queer culture is a whole other type of endeavor, and one less likely to garner public funding. Since 1985 the Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California has been compiling archives of objects relating to shifting, ephemeral gay life — in all its political, cultural, and sexual manifestations. But the society's work doesn't come free, so at its third annual gala fundraiser, **Lightbox**, you can help out and get cultured in the process. The cocktail- and snack-enhanced festivities start with a performance by Kronos Quartet, recipients of this year's GLBT Historical Society Arts Award. That's followed by a silent auction and raffle of dozens of artworks — by the likes of D-L Alvarez, Geoff Chadsey, Mona Kuhn, Timothy Cummings, and Pierre et Gilles — as well as historic queer found photographs, ephemera, and memorabilia. *Fri/11, 7–10 p.m., Yerba Buena Center for the Arts Forum, 701 Mission, S.F. \$55 (includes raffle ticket). (415) 777-5455. (Glen Helfand)*

in an evening that movingly conveys the multicultural nature of the disease. 7:30 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, S.F. \$50–\$250. (415) 978-2787. (Sima Belmar)

Gross. Also on hand: Michalak's soundtrack players Reel Change — Andrew Voigt (woodwinds), Joe Sabella (electronics), and Michalak himself (lap steel guitar) — who will semi-improvise a score for a rarely screened 1928 version of "The Fall of the House of Usher." 8 p.m., Tiiva, 3192 Adeline, Berk. \$8–\$10. (415) 826-2765. (R.M. Mead)

May 16 Wednesday

Indie auteur Since 1971 David Michalak has written, produced, and directed more than 50 films. Varying in length from two minutes to two hours, these "progressive silent movies" possess a painterly quality and primarily use gesture and facial expression to convey the narrative. To celebrate the work of this truly independent filmmaker, the Spring Fever Film Festival features a number of his hand-tinted, refreshingly unconventional flicks. The program includes his latest, "When the Spirit Moves," a colorful fairy tale that features Michalak's longtime collaborator Billie-Marie

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event; date and time; venue name; street address (listing cross streets only is not sufficient); city; telephone number readers can call for more information; telephone number for media; admission costs; and a brief description of the event. Send information to Listings, 520 Hampshire, S.F. 94110; fax to (415) 487-2506 or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.

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Up close and personal: The Tony-winning play *Contact* — starring Alan Campbell and Holly Cruikshank — examines intimate relationships through dance. See Tues/15.

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music

calendar

rock, jazz, folk/world,
dance clubs & classical

music

Music listings are compiled by Mosi Reeves. Music interns are Ali Neff and Joe Salas. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 9

Rock/blues/hip-hop

Andalusia, Gooding Last Day Saloon. 9pm, \$5.
Bangs, Lies, Erase Errata Bottom of the Hill. 9pm, \$7.
Andrew Bird and the Bowl of Fire, Kelly Hogan and the Pine Valley Cosmonauts Elbo Room. 10pm, \$10.
Blue Reptiles Blue Lamp. 9:45pm.
Five Point Plan Boom Boom Room. 9:15pm, \$5.
Freakwagon Voodoo Lounge. 9pm, \$5.
Steve Freund Cosmopolitan Cafe, 121 Spear; 543-4001. 7pm.
Juce Garcia Saloon. 9:30pm.
Goldfrapp, Topsy Great American Music Hall. 9pm, \$15.
Dan King Grant and Green, 1371 Grant; 693-9565. 9pm.
Little Sister and the Bad Intentions Biscuits and Blues. 9pm, \$5.
Mass, California Salvage Duo, Prism Kimo's. 9pm.
Pure Ecstasy Top of the Mark. 8:30pm, \$8.
Stradlers, Hotwired, Mat Tongue and Groove. 9pm, \$5.
Tazz, Go Van Gogh, Suite 304 Hotel Utah. 8:30pm, \$5.
Staci Twigg, Purse Covered Wagon Saloon. 9pm.
Charles Wheal Trio Johnny Foley's. 9pm.

Bay Area

Bitches Brew Jupiter. 8pm.
Billy Dunn and Bluesway Ashkenaz. 9pm, \$8.
Ledisi and Anibade Sweetwater. 9pm.
Open mic Club Muse, 856 San Pablo, Albany; (510) 528-2878. 8pm.
Resin, Napoleon Blownaparts, Dare to Fly, Youth Gone Wild Stork Club. 9pm, \$5.

Jazz/new music

Don Asher and Kent Cohea Moose's. 8pm.
Roberta Gamborini Bruno's. 9 and 11pm, \$7.
Kevin Gibbs One Market Restaurant. 7pm.

Mark Holzinger Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Jazz Philosophy Mecca, 2029 Market; 621-7000. 8 and 9:30pm.
Vince Lateano Trio Jazz at Pearl's. 9pm. Also Tues/15.
Adam Levy-Ned Boynton-Alex Baum Enrico's. 7pm.
Al Marshall Trio Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm. Also Thurs/10, Sat/12.
Jason Myers Trio Houston's, 1800 Montgomery; 392-9280. 6pm. Also Thurs/10, Sun/13-Tues/15.
Al Pacheco Jazz Band Skip's Tavern. 7pm.
Ricardo Scales Top of the Mark. 4pm. Also Thurs/10-Fri/11, Mon/14.
Tom Shaw Carta. 7pm.
3D Fingers Simple Pleasures Cafe. 8pm.
Charles Unger Experience Les Joulins. 8pm. Also Fri/11.
We Three John's Grill, 63 Ellis; 986-0069. 6:30pm. Also Thurs/10-Tues/15.

Bay Area

Chick Corea New Trio Yoshi's. 8 and 10pm, \$22. Through Sun/13. See 8 Days a Week, page 64.
Mighty Mike Klein Duo Savanna Grill, 55 Tamal Vista, Corte Madera; (415) 924-6774. 7pm. Also Tues/15.

Folk/world/country

Rory MacNamara Plough and Stars. 7pm.
Salsa Caliente Pier 23. 10pm.
Hélène Tolence Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, \$10.

Bay Area

Irish Session Cato's Ale House. 6pm.
Rosalie Sorrels and Terry Garthwaite Freight and Salvage. 8pm, \$16.50-17.50.

Dance clubs

Audible Colors The Top. 7-10pm. Downtempo with Schnezzy, Dama, Nicole, and guests. 10pm-2am, \$5. House music with Tasho and guests Travis and Juquin Garcia.
Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 8:15-11:15pm, \$8. Dance music.
Bondage A Go-Go Cat Club. 9pm-3am, \$7-10. With DJs Damion and Fernando.
Breathe Oxygen Bar. 9pm. With DJ Jimez.
Broadway Studios 9pm. Salsa. Dance lesson at 7pm.
Chiclett Paradise Lounge. 8:30pm, \$5. Mod dance party.
Dark Sparkle Cafe du Nord. 10pm, \$5. '70s and '80s music.
Discover Ruby Skye. 9pm-3am. House music with residents and guest MFR.
Drag Butter 8pm. With Frenchy Le Freak.

Elephunk Justice League. 9pm-2am, \$7. Hip-hop music with residents Jahzyer and Coop D'Ville and guests Tre and Derrick D.
Gather Round Fuse, 493 Broadway; 788-2706. 10pm-2am. With Cinnamon Underpants and DJ Design.
Glas Kat 6-9pm. Alternative and trip-hop with DJ Dan and Will Lemon.
House Primitive Decibel, 399 Market; 547-1407. 8pm-2am, \$6. With rotating residents.
Indulgence Starlight Room. 7pm. With DJ Bruce.
Kandyflip 330 Ritch. 9pm, \$5. Downtempo, breakbeat, and jungle with rotating residents.
Loofa Light, 839 Geary; 474-3216. 10pm-2am, \$3. With Barefoot and friends.
Nessun Dorma HiFi. 10:01pm. House music.
Poly's Playhouse Hush Hush Lounge. 9pm-2am, \$4. With DJ Polywog and the Tadpoles and guests.
Progress Liquid. 10pm-2am, \$3. Techno and trance with residents.
Qool 111 Minna St. 5-9pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline AsiaSF. 7pm, \$5. With Pause, Jamo, and Wisdom.
Red Wine Social Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am. With Toph One.
Retro Kat Glas Kat. 9pm-2am. Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Ride the Pony Pow! A Cocktail Lounge. 9pm-2am. With Chulada and weekly guests.
Rock vs. Hip-Hop Royale, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. With Ted Shred.
Royal Lounge Doi Restaurant, 1611 Post; 922-7788. 9pm-2am. House music with rotating residents.
Salsa Con Clase Roccapulco, 3140 Mission; 648-6611. 8:30pm.
Sangria Backflip. 6-10pm. With Didje Kelly and Russell Vargas.
Séance Backflip. 9pm-2am, \$5. With rotating residents and guest Govinda.
Sweet Spot 238 Columbus; 434-1308. 9pm-2am. Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Wednesday Sessions Galaxy, 1840 Haight; 387-2996. 9pm-2am, \$5. House music.

Bay Area

Ascension Blake's 9:30pm, \$5. House and trance with DJs D, Joey Mazzola, Alex Van Dune and guests.
Club Fusetti 10pm. Salsa and merengue. Salsa lessons at 8pm.
Soulvation Ruby Room. 10pm-2am. With DJ Kitty.
Venue Bluesville. 9:30pm-2am. Soul music with DJs Lash and Juice.

Continued on page 71

critic's choice: music

X-ecutioners vs. Triple Threat

Sat/12, Maritime Hall

Turntablism is back! Well, not quite, and this meeting between two of the genre's top crews at one event is ample proof. New York icons the X-ecutioners, who battled the Invisibl Skratch Piklz to a standstill at a now-famous contest three years ago, remain one of the top beat-juggling groups. They've also made clear that they're interested in reaching the masses as well as DJ acolytes, and their upcoming *Built from Scratch* will reportedly split equal time between mind-boggling routines and duets with the likes of Linkin Park and Everlast. Meanwhile, the Bay Area's own Triple Threat stay focused on moving the crowd with party cuts and turntable trickery, eschewing fans who long for the scratch-athons of old. So tonight should be a good time to reflect on how turntablism has evolved and grown, as well as to rock out to sets by supporting acts Derrick D, J-Boogie, and Mike Nice. Beat junkies should peep Triple Threat's in-store performance at Amoeba Music (Fri/11, 6 p.m., 1855 Haight, S.F. 415-831-1200) as well as the X-ecutioners' appearance at Diesel in downtown San Francisco (Sat/12, 3 p.m., 101 Post, S.F. 415-982-7077). 8 p.m., 450 Harrison, S.F. \$15-\$18. (415) 974-0634. (Mosi Reeves)



PHOTO OF TRIPLE THREAT — FROM LEFT, SHORTKUT, VIN ROS, AND APOLO — BY BEN BASTO



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Cafe Cocomo 650 Indiana; (415) 824-6910.
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Cafe International 508 Haight; (415) 552-7390.
Cafe Niebaum-Coppola 916 Kearny; (415) 291-1700.
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Cellar 685 Sutter; (415) 441-5678.
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City Nights 715 Harrison; (415) 546-7938.
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Club Six 60 Sixth St; (415) 863-1221.
Club Townsend 177 Townsend; (415) 974-1156.
Covered Wagon Saloon 917 Folsom; (415) 974-1585.
Cypress Club 500 Jackson; (415) 296-8555.
Deuces 2319 Taraval; (415) 566-9122.
Eastside West 3154 Fillmore; (415) 885-4000.
Edinburgh Castle 950 Geary; (415) 885-4074.
850 Cigar Bar 850 Montgomery; (415) 291-0850.
Elbo Room 647 Valencia; (415) 552-7788.
11:11 Lounge 1330 Polk; (415) 885-2652.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Gin Joint 312 Harriet; (415) 934-1655.
Glas Kat 520 Fourth St; (415) 495-6626.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Hi-Ball Lounge 473 Broadway; (415) 397-9464.
HiFi 2125 Lombard; (415) 345-TONE.
Holy Cow 1531 Folsom; (415) 621-6087.
Hotel Utah 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 392-7732.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Infusion 555 Second St; (415) 543-2282.
Ireland's 32 3920 Geary; (415) 386-6173.
Irish Bank 10 Mark Lane; (415) 788-7152.
Iron Horse 19 Maiden Lane; (415) 789-7899.
Java on Ocean 1700 Ocean; (415) 587-3126.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins 44 Ellis; (415) 397-5397.
Justice League 628 Ovisadero; (415) 289-2038.
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King Street Garage 174 King; (415) 665-6715.
Last Day Saloon 406 Clement; (415) 387-6343.
Lexington Club 3464 19th St; (415) 863-2052.
Liquid 2925 16th St; (415) 289-6833.
Lost and Found Saloon 1353 Grant; (415) 675-5996.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, Second fl; (415) 255-5971.
Mad Dog In the Fog 530 Haight; (415) 626-7279.
Make-Out Room 3225 22nd St; (415) 647-2888.
Mario's Bohemian 2209 Polk; (415) 776-8226.
Maritime Hall 450 Harrison; (415) 974-0634.
Metronome Ballroom 1830 17th St; (415) 252-9000.
Mexican Bus 8us leaves from Chevy's at Fourth Street at Howard; (415) 546-3747.
Moose's 1652 Stockton; (415) 989-7800.
Movida Lounge 200 Fillmore; (415) 934-8637.
Nickie's BBQ 460 Haight; (415) 621-6508.



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Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
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Oxygen Bar 795 Valencia; (415) 255-2102.
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Plough and Stars 116 Clement; (415) 751-1122.
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Polly Esther's 181 Eddy; (415) 885-1977.
Pow! A Cocktail Lounge 101 Sixth St; (415) 278-0940.
The Ramp 855 China Basin; (415) 621-2378.
Rasselas 2801 California; (415) 567-5010.
Rawhide 280 Seventh St; (415) 820-1621.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
El Rio 3158 Mission; (415) 282-3325.
Ritz-Carlton 600 Stockton; (415) 296-7465.
Rose Pistola 532 Columbus; (415) 399-0499.
Royale 1326 Grant; (415) 433-4247.
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Sacrifice 800 South Van Ness; (415) 641-0990.
Saloon 1232 Grant; (415) 989-7666.
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Shanghai 1930 133 Steuart; (415) 896-5600.
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Skip's Tavern 453 Cortland; (415) 282-3456.
Slim's 333 11th St; (415) 522-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Sound Factory 525 Harrison; (415) 979-8686.
Space 550 550 Bameveld; (415) 550-8286.
Starlight Room Orake Hotel, 450 Powell; (415) 395-8595.
Stars 555 Golden Gate; (415) 861-7827.
Storyville 1751 Fulton; (415) 441-1751.
The Stud 399 Ninth St; (415) 252-7883.
Studio 435 435 Broadway; (415) 291-0333.
Tango Tango 1550 California; (415) 775-0442.
Tempest 431 Natoma; (415) 495-1863.
Ten 15 Folsom 1015 Folsom; (415) 385-1015.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
The Top 424 Haight; (415) 864-7386.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.
Trapdoor 3251 Scott; (415) 776-1928.
26 Mix 3024 Mission; (415) 248-1319.
Up & Down Club 1151 Folsom; (415) 626-2388.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Voodoo Lounge 2937 Mission; (415) 285-3369.
Warfield 982 Market; (415) 775-7722.

Bay Area

Ashkenaz 1317 San Pablo, Berk; (510) 525-5854.
Baltic 135 Park Place, Point Richmond; (510) 235-2532.
Bison Brewing Company 2598 Telegraph, Berk; (510) 841-7734.
Blake's 2367 Telegraph, Berk; (510) 848-0886.
Bluesville 131 Broadway, Oak; (510) 893-6215.
Caribee Dance Center 1408 Webster, Oak; (510) 835-4006.
Cato's Ale House 3891 Piedmont, Oak; (510) 655-3349.
Club Fusetti 815 West Francisco, San Rafael; (415) 459-6079.
Eli's Mile High Club 3629 MLK Jr. Way, Oak; (510) 655-6661.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage 1111 Addison, Berk; (510) 548-1761.
H's Lordships 199 Seawall, Berk; (510) 843-2733.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3225.
Ivy Room Solano at San Pablo, Albany; (510) 524-9299.
Jimmie's VIP Jazz Room 1731 San Pablo, Oak; (510) 268-8444.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 658-2555.
New George's 842 Fourth St, San Rafael; (415) 457-1515.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Panache 639 E. 8th St, Mill Valley; (415) 388-3493.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
Pasand Lounge 2286 Shattuck, Berk; (510) 549-2559.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Peri's 29 Broadway, Fairfax; (415) 459-9910.
Port Lite 229 Brush, Oak; (510) 451-0600.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (415) 355-1882.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
Tavern Grill 1448 Burlingame, Burlingame; (415) 344-5692.
Terrace Lounge Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Veterans Memorial Building 200 Grand, Oak; (510) 238-3284.
Volez Vous 2930 College, Berk; (510) 548-4708.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ❖

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DOORS
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CAPPADONNA

WEDS 6/6
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AT 7PM

KOTTONMOUTH KINGS
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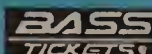
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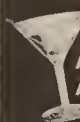
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Wednesday 9

From page 66

Classical

Tom Rose, Darcy Rindt, and Miles Graber *St. Patrick's Church*, 756 Mission; 777-3211. Noon. The trio perform works by Mozart and Bruch.

thursday 10

Rock/blues/hip-hop

Betty Blowtorch, Hail Marys, Venus Bleeding *Slim's*, 8pm, \$7.
Dizzy Burnette and Grover Coe *Cosmopolitan Cafe*, 121 Spear; 543-4001. 7pm.
Canned Heat *Boom Boom Room*. 9:15pm, \$10.
Chazz Kats *Johnny Foley's*. 9pm.
Jesse Cook *Great American Music Hall*. 8pm, \$20.
Brothers Creegan, Garth Steel *Klippert Hotel Utah*. 8:30pm, \$7.
Deicide, Marduk, Gorguts, All Out War, Oozies *Maritime Hall*. 8pm, \$15-18.
Double Funk *Crunch Ruby Skye*. 10pm.
Folk Implosion, Alaska, Lou Barlow *Bottom of the Hill*. 9pm, \$14. Through Fri/11.
Albert 'King' Giles *Skip's Tavern*. 7pm.
Glamtastic *Eagle Tavern*, 398 12th St; 626-0880. 9:30pm.
Eugene Huggins *Saloon*. 9:30pm.
Jaded, M Headphone, Mackhand, Big Foot in *Paris Paradise Lounge*. 8:30pm.
Smokin' Joe Kubek *Biscuits and Blues*. 9pm, \$10.
Ledisi and Anibade *Cafe du Nord*. 10pm, \$5. With DJ JJ.
Most Chill *Slack Mob*, Tea Leaf Green *Last Day Saloon*. 9pm, \$6.
Len Paterson Trio *Paradise Lounge*. 6pm.
Petrol, Substitutes, Richmond Sluts *Pound-SF*, Pier 96, 100 Cargo; 826-9202. 8pm, \$7.
Plasticats, Youth Fire Sound, Bitesize *Kimo's*. 9pm.
Pure Ecstasy *Glas Kat*. 8pm.
'Stinky's Peep Show' *Covered Wagon Saloon*. 9:30pm, \$10. With Vice Squad, Reducers SF, and Enemy You.
Venus Envy *Tongue and Groove*. 10pm, \$10.

Bay Area

Golden Arm Trio *Starry Plough*. 9:30pm, \$5.
Country Pete McGill and his Cottonfield *Blues Band* 10739 MacArthur, Oakl; (510) 553-9892. 9pm.
Patty Spigalin and George Pederson *Club Muse*, 856 San Pablo, Albany; (510) 528-2878. 8:30pm, \$5.
Stratford 4, Librarians, She Mob, Guitar vs. Gravity *Stork Club*. 9:30pm, \$5.

Jazz/new music

Red Archibald and the Internationals *Top of the Mark*. 8:30pm, \$8.
Kenny Brooks Trio *Eastside West*. 9pm.
Smith Dobson Jr. *Simple Pleasures Cafe*. 8pm.
Larry Douglas Quintet *Les Joulins*. 8pm.
Dick Fregulia and Vince Gomez *Cobalt Tavern*. 7pm.
Golden Arm Trio *Bruno's*. 9 and 11pm, \$7. Through Fri/11.
Jack Hicks *Carta*. 7pm.
Gregory James Trio *Cafe Claude*. 7:30pm.
Ed Kelly and the Jazz Knights *Pier 23*. 10pm.
Shan Kenner's *Lithium Lounge Enrico's*. 7pm.
Mike Lipskin and Waldo Carter *Moose's*. 8pm.
Al Molina *Jazz at Pearl's*. 9pm.
Larry O'Leno *Piano Bar*, 1092 Post; 771-2022. 8:30pm. Also Fri/11-Sat/12.
Kevin Rayhill *One Market Restaurant*. 7pm.
Sean Rooney and Willow F. Williamson, Boris Hauf *Luggage Store Gallery*. 8pm, \$6-10.
Starlight Orchestra *Starlight Room*. 8pm. Also Fri/11-Sat/12.
Whirly Bird *Gordon's House of Fine Eats*, 500 Florida; 861-8900. 9pm. With Scott Foster.

Bay Area

Chick Corea *New Trio Yoshi's*. 8 and 10pm, \$22. Through Sun/13. See 8 Days a Week, page 64.
Klein Trio *Savanna Grill*, 55 Tamal Vista, Corte Madera; (415) 924-6774. 7pm. Also Fri/11-Sat/12.

Folk/world/country

Acoustic open mic *Sacred Grounds Cafe*, 2095 Hayes; 387-3859. 7:30pm. With Todd Tholke and guests.
Charanson *Elbo Room*. 10pm, \$6.
Nancy Conescu, Julie Langan, and Verena Commins *Plough and Stars*. 7pm. Through Sat/12.
Peter and friends *Bistro E Europe*. 7:30pm.
Dave Thom Band *Atlas Cafe*. 8pm.

Bay Area

Bakra Bala *Calvin Simmons Theatre*, 10 10th St, Oakl; (510) 465-9312. 10:30am and 12:30pm, \$8.50-10.
Keni 'El Lebrjano' *Albatross Pub*, 1822 San Pablo, Berk; (510) 843-2473. 9pm.
Richard Shindell *Freight and Salvage*. 8pm, \$16.50-17.50.

Dance clubs

Arabian Nights *El Rio*. 9pm. Arabian dance music with a performance by Amira.
Burnin' *Galaxy*, 1840 Haight; 387-2996. 9pm-2am. Deep house with Seven and Corazon.
Circuit Breaker *Fuse*, 493 Broadway; 788-2706. 9pm-1:30am. With Centipede, Joe Rice, and Oze.
Downlow *Maritime Hall Lounge*, 375 First St; (650) 568-1338. 9pm-2am, \$10. Jungle music.
Drink Club *26 Mix*. 9pm-2am, \$3.
Earthbound *Galaxy*, 1840 Haight; 387-2996. 6-9pm. Seven, Blue, Smoove, Chipwich, and guests spin downtempo.
Elementary *Movida Lounge*. 9pm. With DJ Sloppy J spinning funk and soul.
Faith City *Nights*. 9:30pm, \$12. With residents Blackstone, Ruben Mancias, Jay-R, and Twist.
Foxy Lady Lounge *Pow! A Cocktail Lounge*. 9pm, \$3. With Neil N. Kizmaz.
Free Liquid. 10pm-2am. With DJ Dimitri and guests.
Fudge *Sacrifice*. 10pm-2am, \$3. JB spins hip-hop.
Gravity *Backflip*. 10pm, \$5. With DJs Reda and Ahmir and guest Miguel "Migs".
Happy Medium *HiFi*. 10pm-2am, \$5. House music with Unity and Doubt.
Kit Kat *Endup*. 10pm, \$12. With resident Marc Jellybear and guests Julius Papp and Miguel "Migs".
Levitation *Oxygen Bar*. 9pm. Psychedelic and gda trance with the Resonance Image Program.
Meow *Glas Kat*. 10pm-2am, \$10. Urban grooves, hip-hop, and R&B with Switch.
Mi Amor *Galia*, 2565 Mission; 289-2030, ext 4. 9:30pm-2am. Hip-hop, dancehall, R&B, and salsa with I-Cue, D-Sharp, and B-Trax.
1984 *Cat Club*. 9pm. '80s music.
Popsene *330 Ritch*. 10pm-2am, \$5. Britpop with Aaron Axelsen and Jeremy.
Pub Club *Fiddler's Green*, 1333 Columbus; 339-8784. 9pm-2am, \$5. With residents Johnny O'Blivion and Scott Schaefer.
Red Bull *Happy Hour Butter*. 6-9pm. With Frenchy Le Freak.
Reform Skool *The Stud*. 10pm-4am. House music with Spun, Big Red, Poppa, Monkey-boy, and guests.
Sessions *Ten 15 Folsom*. 9pm, \$10. Techno.
Soulness *Hush Hush Lounge*. 9:30pm-2am, \$3. DJ Goldmyne and English Steve spin vintage soul and R&B.
Sure Shot *The Top*. 10pm-2am, \$5. Garage, house, and breaks with residents Travis, Ben Cook, and Chris Orr.
Tunnel Top *601 Bush*; 982-2307. 10pm-2am. Toph One and Eigil spin jazz breaks and funk.
What Da Funk *Nickie's BBQ*. 9pm-2am. DJ Motion Potion spins old-school funk and rare grooves.
What You Got *An Sabin*, 1176 Sutter; 929-1992. 9:30pm-2am, \$3. With resident Jon Brown and guests Olivier Desmet and Kelvin K.
Worldwide Lounge *Royale*, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Worldbeat with Papi Chocolate, Corozon, Ron, and Ruben.

Bay Area

Beatdown *Jupiter*. 8pm. Outdoor DJ dance party with Delon, Yamu, and Add One.
Dead DJ Nite *Ashkenaz*. 10pm-2am, \$5. With Digital Dave.
Dedicated Followers of Fashion *Ruby Room*. 10pm-2am. Pop music.

Continued on page 73

Bottom of the Hill

info line: 621-4455

Wed 5/9 9:30 \$7	Bangs The Lies (CD release) Erase Errata
Thu 5/10 9:00 \$14	Folk Implosion Alaska Lou Barlow
Fri 5/11 9:00 \$14	Folk Implosion Alaska Lou Barlow
Sat 5/12 10:00 \$8	Peaches Gonzales Blectum from Blechdom
Sun 5/13	closed
Mon 5/14 9:00 \$6	Fairways Mirah Dear Nora (solo)
Tue 5/15 9:00 \$7	Weakerthans Dashboard Confessional Sunday's Best

Wed 5/16 9:30 \$6	Drizzolotto Ocean Ate Muons Foibles
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Thu 5/17	Storm (CD release) PBR Street Gang Fetish
Fri 5/18	Dusty 45s Hammerdown Turpentine The Maybellines
Sat 5/19	Bevis Frond Couch Winfred E. Eye
Sun 5/20	all-you-can-eat BBQ at # Ybo ² Species Being Fort Erie
Mon 5/21	Track Star Boy Crazy Lunchbox Doug Shepherd Band
Tue 5/22	The Librarians Love Kills Love Merrick
5/31	BLARLINE TRIO
6/9	CINERAMA
6/13	SPAIN

www.bottomofthehill.com
1233 17th. Street @Missouri
for tickets: (510) 601-TWEB



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Tasty Cheap Hot Snacks
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(415) 621-4455
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AT EASTSIDE WEST

Thursday 5/10 ▶ 8pm

Kenny Brook Trio

Friday 5/11 ▶ 9pm

Shan Kenner Quartet

Saturday 5/12 ▶ 9pm

Ben Krames With Candelight Dub

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Volunteers needed. We are conducting an eight month research study of an investigational drug for the possible prevention of genital herpes transmission. Participants must be monogamous, heterosexual couples at least 18 years of age, in general good health; where one person has genital herpes and the other does not. Upon completion of the study, the person with genital herpes has the potential to receive suppressive therapy for one year with an approved antiviral medication. **For more information, contact: Research Unit of Marcus A. Conant, MD 415-759-4126**

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SATURDAY, MAY 26

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SUNDAY, MAY 27

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M.J. Productions & Pete Solis
Solo Lessons with SHIRLEY from 8 to 9pm

Thur May 10 **KARAOKE & DANCING**
KARAOKE & DANCING with DJ DARBYL K.

Fri May 11 **LIVE BRAZILIAN MUSIC**
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Samba Lessons with AQUARELA from 9 to 10pm

Sat May 12 **FUSETTI'S SATURDAY NIGHT!**
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• 80s, FUNK, DISCO & HOUSE BY MOULTON STUDIOS & E DA BOSS
• FEATURING "THE MEN OF EXOTICA" SHOW
& "WOMEN OF GOGO TRIBE" @ 10PM

MEOW-"THE SUPPER LOUNGE"
• 6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"
• 11PM - 2AM - URBAN GROOVES WITH RESIDENTS
• DJ SWITCH & KEVIN ARMSTRONG

SEQUENCE-RETRO, URBAN GROOVE & HOUSE
• 5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
• 6PM-10PM - FUNKY HAPPY HOURS
• SOUL FUL HOUSE, RARE GROOVES - DJ REPETE, PAUL & SOL
• 10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
• HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
• DJ RANDY WONG IN MAIN ROOM FRONT:
R. TIGGER & THE ERECTOR SET

"GLITTER" HOUSE UPSTAIRS, HOSTED BY BOBECK,
DJ NORM STRADLEY, BEN DOREN & CHARLES B

DINNER-JAZZ FUSION
• 6:30PM - 9:30PM UNIQUE MODERN JAZZ & ORIGINALS
"EL GRECO"

GROOVE KITTIE 9:30PM - 2AM
• HOUSE MUSIC, TRIP HOP, RARE GROOVES & FASHION CROWD
• HOSTED BY SEBASTIAN, ANDRE, TONY KUTULAS & PETE
• DJS JERRY ROSS, REPETE, DEMILO, BEN DOREN, SOL, ROMANOWSKY,
DJ GOLDEN
• LATE NIGHT DINING TIL 11PM & SUSHI BAR TIL 1AM

KARAMBA LIVE SALSA
• 8PM-9:30PM LESSONS W/ RICARDO & SARAH
• 9:30PM-2AM
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DINNER 5PM - 11PM
SATURDAY 6PM - 11PM
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Wed 5/9
8:30 PM
Tazz
Go Van Gogh
Suite 304

Thur 5/10
8:30 PM
The Brothers Creeggan
(Bare Naked Ladies)
Garth Steel Klippert
w/ Eli Crews

Fri 5/11
9 PM
Bethany Curve
Francis 8
Lisa Dewey

Sat 5/12
9 PM
Mark Curry
The Del Bombers

Sun 5/13
8:30 PM
Thais Perkins
Rachel Garlin
Areen Simonian

Mon 5/14
Open Mike w/ Dayla
Soul...7:30 sign ups FREE

Tues 5/15
8:30 PM
Divabands w/ True Margrit
Jasper Thresh
Allette Brooks

UPCOMING:
5/16 - GRACE, JEZERELLE
5/17 - JANITOR'S LOUNGE, GIANT VALUE, GRAIN USA
5/18 - CHRIS HAUGEN, LUCE, THE WOOLIES
5/19 - "CRITICAL GRASS" W/ STAIRWELL
SISTERS, STRINGBEAN, NORTH COAST RAMBLERS
5/20 - SHADY LADY, GRASSHOPPERS
5/21 - OPEN MIKE W/ DAYLA SOUL
5/22 - DIVABANDS W/ ASHIA, JANE BRODY, PAMELA
MEANS W/ IRIKA RIVKIN & MAKING WAVES
AVAILABLE FOR PRIVATE
PARTIES AND CATERING TOO

Utah Notes
If you like your tunes funky, but chic, be here Wed. 9th for a night of elegant butt shaking with the swingin' sounds of Suite 304, the jazzy Go Van Gogh and a touch of Tazz... The next night brings Canada's The Brother's Creeggan featuring Jim Creeggan from the multi-platinum Bare Naked Ladies. This is a show not to be missed within the intimate confines of the Utah!... On Friday, it's the Hotel Utah Debut of Francis 8, featuring Nicole from See Jane Run fame. You've heard the buzz, come see why...LA's Mark Curry returns with buddies The Del Bombers on Sat...A special Mother's Day show on Sun. 13 featuring Thais Perkins, Rachel Garlin and the Bay's own Areen Simonian. Bring your Mom, she's in for free!

Always All Ages
Ashkenaz
Music & Dance Community Center
1317 San Pablo at Gilman Berk.
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www.ashkenaz.com

EAST COAST SWING & LINDY HOP
FRI 5/11 9:30 PM \$11
MOOD SWING ORCHESTRA
8 pm dance lesson w/Nick & Shanna

RHYTHM & BLUES
SAT 5/12 9 PM \$20
THE ONE & ONLY JOHNNY OTIS

REGGAE
SUN 5/13 9:30 PM \$10
MOTHER'S DAY w/ THE TOYES

SF WORLD MUSIC FEST
TUES 5/15 8 PM \$8
EDESSA & Cascada de Flores

CAJUN
WED 5/16 9 PM \$8
CREOLE BELLES
8 pm dance lesson w/Diana Castillo

music calendar

Thursday 10

From page 71

Hatcha Bison Brewing Company. 9:30pm-2am. Dance music with Raphael and Ken Q.
Psycho-Synthesis Lost City 23 Club, 23 Vistacion, Brisbane; (415) 467-7717. 9pm-2am. Industrial, techno, and trance.
Reggae Lounge On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am. \$6. With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.
Soundboutique Ivy Room. 10pm. With residents Jacob and Sean.
Space Monkey Blake's. 9:30pm, \$5. With DJs Add One, Big Willie, and Paul Guido and MC UC Buu spinning dance music.

Classical

Roberto Cani and Mack McCray UCSF, Cole Hall Auditorium, 513 Parnassus; 476-2675. Noon. The violinist and pianist perform works by Ravel and Sarasate.
Music Theater Collective Theater Artaud, 450 Florida; 621-7797. 8pm, \$16-18. The group premieres Hector Armienta's chamber opera *River of Women/Rio de Mujeres*. Through Sun/13.

Bay Area

Apollo String Quartet Berkeley Public Library, North Branch, 1170 the Alameda, Berk; (510) 644-6850. 7:30pm. Four ninth-grade students from the Crowden School give a performance.

friday 11

Rock/blues/hip-hop

Alien Lovestock, InViolet Last Day Saloon. 9pm, \$8.
Aw Yeah, Telepathic Slip Seventh Note, 915 Columbus; 921-2582. 9pm, \$4-7.
Backpages Johnny Foley's. 9pm.
Barfeeders, Process Covered Wagon Saloon. 6pm, \$3.
Will Bernard and Motherbug, Network: Electric Tongue and Groove. 9pm, \$10.
Blues Power Saloon. 4pm.
Breakstra Justice League. 9pm. With Peanut Butter Wolf and Shortkut.
Bethany Curve, Francis B, Lisa Dewey Hotel Utah. 9pm, \$7.
Disco Biscuits Fillmore. 9pm, \$18.50.
Folk Implosion, Alaska, Lou Barlow Bottom of the Hill. 9pm, \$14.
Anson Funderburgh and the Rockets Biscuits and Blues. 9pm, \$15.
Funky Beulah Paradise Lounge. 6pm.
Tony Furtado Band Elbo Room. 10pm, \$8.
Ing, Julie Plug Voodoo Lounge. 9pm.
Kings of Kaboom, Honeydogs, Minibar Slim's. 9pm, \$15.
Lavish Green, Cell Block 5, Fracas, Broken Americanos, Eddie Haskells, Dork.com, Smarty Paradise Lounge. 8:30pm.
MacGregor, et al Skip's Tavern. 9pm.
Through Sat/12.
Johnny Nitro Saloon. 9:30pm. Also Sun/13.
O-maya Pier 23. 10pm, \$5.
Shotwell, Down in Flames, Lincolns Kimo's. 9pm, \$5.
Starlight Mints, Helium Angel Cafe du Nord. 10pm, \$7.
Triple Threat Amoeba Music. Free, 6pm. See Critic's Choice.
Vinyl, Hanuman Great American Music Hall. 9pm, \$13.50.
Zydeco Flames Boom Boom Room. 9:15pm, \$10.

Bay Area

Bangs, Tracy and the Plastics, Bitesize Stork Club. 10pm, \$6.
Terry Hanck and the Soul Rockers Ivy Room. 10pm, \$5.
Ericka Luckett, Irina Rivkin and Making Waves, Gwen Avery, Shelley Doty X-tet La Peña Cultural Center. 8pm, \$8-10.
Jimmy Mamou Eli's Mile High Club. 8pm.
Zigaboo Modeliste 19 Broadway. 9:30pm.
Mojo Deluxe Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9:30pm, \$5.
Mood Food Jupiter. 8pm.
Most Chill Slack Mob, Cool Dog Project Blake's. 9:30pm, \$6.
Red Meat, McAllisters Starry Plough. 9:45pm, \$6.

Continued on page 75

PERSEPHONES BEES THE DAMSELS EL GRECO



Saturday, May 26th. 9:30
The Cafe' DuNord
2170 Market St. @ Sanchez

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Blakes ON TELEGRAPH

Wednesday 5/9 Trance

ASCENSION

DJ D. & Macadio

Thursday 5/10 House

SPACE MONKEY

Djs: Adda, Big Willy

Friday 5/11

Most chill Slack Mob

Cool Dog Project

HIPOH

Saturday 5/12

Slaptones

J-Dogs

HipHop. Funk

Sunday 5/13

Ralph Woodson Trio Naughty Barnyard

Monday 5/14

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FRI 5/11 **THE FLAVA**
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DARK SPARKLE W
10 PM

5/10 Soul/R&B
LEDISI with ANIBADE Th
and DJ JJ 10PM

5/11 Symphonic Irony Pop
THE STARLIGHT MINTS F
HELIUM ANGEL 10PM

5/12 Indie Rock
APPLESAUCER Sa
THE CHANTIGS 10PM

5/13 A Stunning Homage to The Smiths
THE SWEET AND Su
TENDER HOOLIGANS 9PM

5/14 Songwriters showcase
ERIC SHEA M
& MOLLY TUTTLE'S
MONDAY NIGHT HOOT 9PM

5/15 Jazz
JACK WEST Tu
& CURVATURE 10PM
Early Show:
The Goddess Is Coming 8pm

COMING UP:
5/17 LEDISI • 5/18 LAVAY SMITH

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THE END UP . SIXTH & HARRISON . DO DISCO
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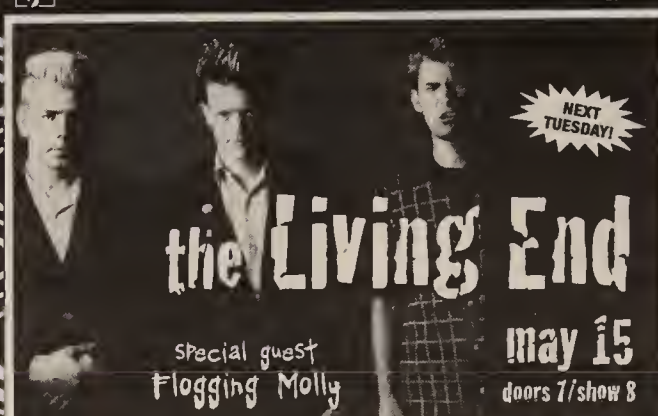
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may 15

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Badly Drawn Boy

MAY 18 & 19

doors 8 / show 9

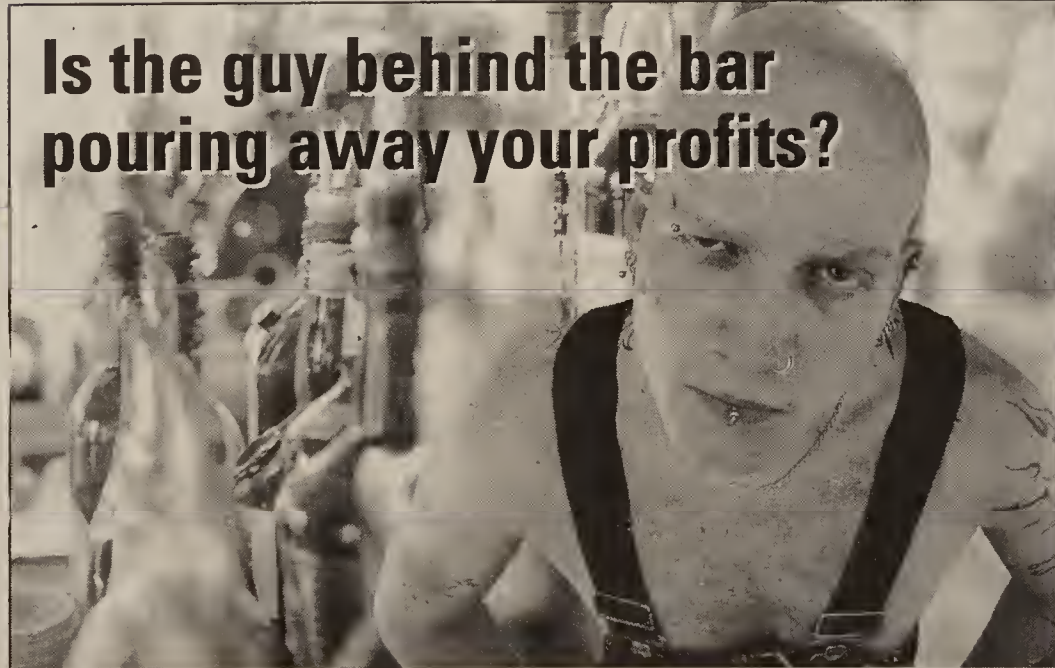
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\$6 8:30PM

Persephone's Bees
20 Minute Loop

MONDAY 5/14
\$6 8:30PM

DANCE TO THE NEW ORLEANS
STYLE FUNK OF
Brass Monkey- 2 sets!

SUNDAY 5/20
\$6 8:30PM

Virgil Shaw
AND THE KILLER VIEWS
Sunny Smith
(11 PIECE BAND)

MONDAY 5/21
\$6 8:30PM

THE FUNKIFIED JAZZ GROOVES OF
Boostamonte- 2 sets!

P.D. Encouraged!

The Make-Out Room is
available for private parties

Always Smoke-free
3225 22nd St. @ Mission
647-2877

photo Sheri Giblin

Friday 11

From page 73

Tom Russell and Andrew Hardin *Starry Plough*. 7pm, \$10. CD-release party. See Grooves, page 60.
Subincision, Next to Nothing, Thrice, Average Joe 915 Gilman. 8pm, \$5.

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark*. 9pm, \$10. Also Sat/12.
Dick Conte *One Market Restaurant*. 7pm.
Phillip Crawford and Steve Fowler *Carta*. 9pm.
Golden Arm Trio *Bruno's*. 9 and 11pm, \$7.
Tess Guerzon *Shanghai 1930*. 7:30pm.
Through Sat/12.
Matt Heulitt's *IDEA* *Cobalt Tavern*. 7pm.
Hot Club of San Francisco *Gordon's House of Fine Eats*, 500 Florida; 861-8900. 9pm. With Will Bernard.
Chris Huson *Moose's*. 8pm.
Gregory James *26 Mix*. 8pm.
Shan Kenner Quartet *Eastside West*. 9pm.
Limerick-Wilmerding High School advanced jazz combo, big band, and improvisation workshop *Lick-Wilmerding High School, 755 Ocean*; 333-4021, ext 341. 7:30pm, \$5.
Howard Nett and Julian Rose Band *Cosmopolitan Cafe*, 121 Spear; 543-4001. 7pm.
Jerry Oakley Quartet *Cafe Claude*. 7:30pm.
Glen Pearson Quartet *Jazz at Pearl's*. 9pm.
Through Sat/12.
Ricardo Scalas *Argent Hotel, Jesters Lounge*, 50 Third St; 974-6400. 8:30pm.
Mal Sharpe and Big Money in Jazz *Enrico's*. 8:30pm.
Lee Waterman and Jazz Caliente *Circadia*. 8pm, \$3.

Bay Area

Chick Corea *New Trio Yoshi's*. 8 and 10pm, \$26. Through Sun/13. See 8 Days a Week, page 64.
Mood Swing Orchestra *Ashkenaz*. 9:30pm, \$11.

Folk/world/country

Nancy Conescu, Julie Langan, and Verena Commins *Plough and Stars*. 7pm. Through Sat/12.
Danubius *Bistro E Europe*. 7:30pm.
Franco Brothers *Roccapulco*, 3140 Mission; 648-6611. 9pm.
MonTango *Noe Valley Ministry*. 8pm, \$12.
Teja Gerren *Simple Pleasures Cafe*. 8pm.
Sizzla, Prince Malachi, Turbulence, Hurricane Gilbert, Majestic, DJ Brixton *Hitman Maritime Hall*. 8pm, \$20-22. See 8 Days a Week, page 64.
Sonando *850 Cigar Bar*. 10pm.
Vemkasambar *Justice League*. 9pm, \$15.

Bay Area

Steve Seskin, Angela Kaset, Don Henry *Freight and Salvage*. 8pm, \$16.50-17.50.

Dance clubs

Activate *Light*, 839 Geary; 474-3216. 5-10pm, \$4. Techno happy hour with Kylene, Chameleon, and Brian Cox.
Assimilate *2000 Cat Club*. 9:30pm-3am. With DJs Damon and Viper.
Backflip *10pm-2am*, \$5. House music.
Bassment *Ten 15 Folsom*. 10:30pm-4am. Jungle music with rotating residents.
Candy *Sacrifice*. 10pm-2am, \$5. Hip-hop, rock, and new wave with Spin and Grand T.
Club NV *9:30pm*. House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga *El Rio*. 9pm, \$7. Jose Ruiz spins world beat.
Cymbiosis *Movida Lounge*. 7pm. Hip-hop, Latin, and funk with Mike Styles.
Electric *Club Townsend*. 10pm-6am, \$15. House music with Angel Moraes, David Harness, and Mike Ameci.
Fag *Fridays Endup*. 10pm-5:30am, \$8. With residents Rolo and Ruben Mancias and guest Kim English.
Future *Fridays Maritime Hall Lounge*, 375 First; 281-0777. 9pm-2am, \$10-15. Dance music.
Girl *Friday The Stud*. 9pm-3am, \$7. Deep house and hip-hop with Lady Base and Black.
Hal *Karate Hush Hush Lounge*. 9pm-2am, \$5.
Havana *330 Ritch*. 10pm. Latin dance music with residents.

Imperial *Dub Club Six*. 10pm, \$10-12. With Dubtribe, Ivan, Sunshine Jones, and PC Syn-ergy. Birthday for Layne.
Life *VSF*, 278 11th St; 210-8633. 10pm-2am. Soul, R&B, club classics, and grooves.
Listen *Here Amnesia*. 9pm-2am, \$4. With Vinnie Esparza, Goldmyne, and Yudow.
Mandala *Amocha Music*. 7pm. DJ music.
Metronome *Ballroom*. 9pm-midnight, \$6-14. Ballroom dance party. Dance lessons at 7:30pm.
Nanobrat *Club Waziema*, 543 Divisadero; 346-6641. 8pm. IDM and electronic with Pippilina, Dr. Brody, and guests.
Nickie's *BBQ*. 9pm-2am. Wisdom spins funk and soul classics.
Nikita *Ten 15 Folsom*. 10pm, \$15. With Dave Seaman.
Pow! *A Cocktail Lounge*. 6pm, \$3. Tribal house and Latin music with Be Smiley.
Sequence *Glas Kat*. 10pm-2am. With RTigger, Bruce, Switch, and rotating residents.
Shake *Galaxy*, 1840 Haight; 387-2996. 10pm-2am. With residents.
Sol *Elements Oxygen Bar*. 9pm. With Sol Provider.
Square *Ruby Skye*. 9pm-3am. House music with residents.
Step *An Sabin*, 1176 Sutter; 929-1992. 10pm-2am, \$5. 2 step with John Paul, Enzyme, and Dom Some.
Stir *Friday 111 Minna St*. 5:30-9pm, \$3. Dance music with Jason Fluid and Maneesh the Twister and guest Ben Doren.
Sweet *Blind Tiger*. 10pm-2am, \$5. With Norman Stradley and Sherif.
Twice *as Nice 111 Minna St*. 9pm-2am, \$8-10. With residents and guests Chris Orr, Capitol A, and Xavier Perec.
2M *International 26 Mix*. 10:30pm, \$5. With Mark Dean and Millhouse.
Wisdom *238 Columbus*; 979-3031. 9:30pm-9pm-6am, \$10. House, progressive, and hip-hop with Rick Lee and DJ Booker.

Bay Area

Club *Fusetti 10pm*. Brazilian music with guest Nobody from Ipanema.
Ruby *Room 10pm-2am*. '70s and '80s glam rock and pop music.

Classical

Marin *Trio Old First Church*. 8pm, \$9-12. The local ensemble gives its debut performance, a concert of 17th- and 18th-century French music.
Music *Theater Collective Theater Artaud*, 450 Florida; 621-7797. 8pm, \$16-18. Through Sun/13. See Thurs/10.
Peninsula *Youth Orchestra*, San Jose
Symphonic *Choir*, Marin *Master Chorale*, and Marin *Community Chorus Davies Symphony Hall*, 401 Van Ness; 864-6000. 8pm, \$18-35. The four ensembles collaborate on Hector Berlioz's *Requiem*.
San Francisco *Girls Chorus Calvary Presbyterian Church*, Jackson at Fillmore; 392-4400. 8pm, \$12-22. The chorus performs its final concert of the season, "Voices of Women," with guest violist Geraldine Walther.

saturday 12

Rock/blues/hip-hop

Alphabet *Soup Bruno's*. 10pm, \$7.
Amazing *Embarrassonics El Rio*. 10pm, \$5.
Applesauce, Chantigs *Cafe du Nord*. 10pm, \$7.
Brody's, Thin *Acid Angel, Ultrabend Tongue and Groove*. 9pm, \$7.
Casino *Royale Broadway*. 8pm.
Daniel *Castro Saloon*. 9:30pm.
Mark *Curry, Del Bombers Hotel Utah*. 9pm, \$7.
Johnny *Fabulous Cosmopolitan Cafe*, 121 Spear; 543-4001. 7:30pm.
Roy *Gaines Boom Boom Room*. 9:15pm, \$10.
Ben *Hunter and Celtic Scandal Johnny Foley's*. 9pm.
Living *Colour, Bluebeard Slim's*. 9pm, \$25.
Edna *Love and the Lovetots Blue Lamp*. 9:45pm, \$5.
Low *Rise, Enda, Candy from Strangers, Camille Davila Paradise Lounge*. 9pm, \$10.
Lucky *Stiffs, Cell Block 5, Teenage Harlots, Broken Americanos Tempest*. 8pm, \$5.
MacGregor, et al *Skip's Tavern*. 9pm.
Through Sat/12.

Continued on page 78

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May 12 • Anita Lofton

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X-treme romance

I'll try anything once — smack, crack, butt sex, raw steak. So when the attractive Carnivore suggested we party down with Niagara, billed as the female equivalent of Viagra, I immediately agreed. "It's all the rage," he promised. "It's been on *Oprah*, and even Julia Roberts is making some movie about it."

The highly motivated Carnivore orders the goods from Niagara's Texas headquarters by two-day Federal Express. It arrives, however, two and a half weeks later. He explains, "That's because broads all over are going mad for this shit."

Because the Carnivore pimped the drug as a "very high-end, classy lady's nectar," we are surprised that it comes packaged in a beat-up old box, clumsily wrapped in a torn brown paper bag. The Carnivore's home address is handwritten in thick black ink, scripted, apparently, by a wasted three-year-old. Regardless, we greedily rip open the box, only to discover one low-budget jar of vitamins, information on prostate disorders, and no set of instructions. I read the side of the jar: take three capsules daily. I imagined that Niagara, like Viagra, should be consumed in one big dose, and I'm never one to question the quality of enormous free capsules. I slam down a handful.

I initially planned on wearing the granniest pair of white cotton briefs, the sort that come way below the butt and high above the waist — based on the fair assumption that if the drug is truly legit, it should work even if we're sitting on opposite ends of the bed, looking completely repulsive, casually waiting for crazy, unbridled passion to take over. It turns out that you have to wait a really long time.

Bored already, we decide to grab some dinner. As we walk to the restaurant, I start to feel edgy. "Get your fucking hands off me," I warn the Carnivore. Inside the restaurant heat waves go up and down my body and then transform into freezing shivers. My palms sweat; I can barely eat. I must leave.

"Why, you're horny now?" asks the hopeful meat enthusiast.

"Nope." We get the food to go.

Back home, I go to the bathroom to brush my teeth and feel as if a hand is grabbing my ass. In reality I'm now completely delusional, but suddenly it hits like the world's biggest crack hit, and without warning I am a stark-raving sex machine, kind of.

I head to the bedroom, ripping off my clothes, throwing each item in a different direction. He tells me I look like Barbarella, except that my ass is "mushier" than Jane Fonda's.

"Are you ready?" I demand, narrowing my eyes, flaring my nostrils.

"Yeah, baby!" He yells back, clearly afflicted by a Niagara contact rush.

We get into it. It feels fine, but uncontrollably I blurt, "Hurry it up!"

"What?"

"You heard me," I snap. "Are you almost done?"

"No." And then mysteriously, he gets completely turned off.

So we stop and sit around, not saying a word. I smoke a cigarette and check my e-mail. I crack open another beer. I'm feeling fierce, totally in control of the situation. "OK, let's get back to work," I say, lighting a candle, plundering back into Niagara romance mode.

We launch into it again, but he's now leery, perhaps even afraid he can't keep up. He threatens to take some Viagra, which makes me competitive.

"There's no time!" I yell.

"But what if I crush it up and snort it?"

"Hell no," I say. "This isn't a rave."

He challenges me: "Get on all fours."

"Fuck you."

And then, and then, and then some more, and then like Prada, it's suddenly over. We lie still, arms folded above our heads. "All right, young Spartan," I say, still completely cracked out, "let's do it again." He rejects me.

I'm cold. I'm hot. I'm cold. I'm hot. Nothing feels right. We don't have any dope. I command him to take a cab across town to pick it up. He leaves. I write out this story.

Now I feel sick to my stomach. I head to the bathroom and retch out bits of Thai food and bile, then crawl into bed, wearing huge sweatpants and a dirty T-shirt. My eyes are blood red, and my hair is matted into classic post-fuck head. Erotic mayhem is officially over.

The verdict: Niagara is *not* cool.

An hour later the Carnivore comes home. We get stoned, and I start to tease him about the Niagara bummer, which escalates into an argument, so he rereads the Julia Roberts article online that prompted the purchase, which links to a related article on www.nerve.com, which leads to the discovery that ... I've taken the wrong shit.

We learn that my Niagara is for male bodybuilders nearly twice my weight (OK, maybe not twice) who are suffering from erectile dysfunction and prostate disorder and that it is a (putrid-smelling) nutritional supplement to be taken three times daily, every fucking day. The ingredients are distinctly dissimilar to the Julia Roberts "Romance in a Bottle" version, which is produced by the very fancy Nordic Drinks of Sweden. My down-home Texan bottle is manufactured by "Nature's Purest" and contains 120 enormous gelatin capsules of shifty-looking brown dust, quite unlike the real Niagara, a girlie blue liquid in a gorgeous blue champagne bottle. The Julia-endorsed Niagara is ultrafeminine, full of hokey "you deserve it, girl" sass, totally unsuitable for pumped weight lifters with broke dicks.

So I start to feel less guilty about sending the Carnivore on the whole crosstown pot deal. He orders a 12-pack of the pretty Niagara online, and we make plans for part two: Strange Lube.

Toasted. *Spun (Siesta), John Howard (Om Records), Rick Preston (Glasgow Underground, Viva), all on four decks (also DJs Bryan B., M3, Toph One, and Chris Haycock).* Fri/11, 9 p.m.-2 a.m., Rawhide, 280 Seventh St., S.F. (415) 820-1621.

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F 18 Ta6 Anniversary Bash w/ STYIMIE
Sa 19 white rhiknow presents Can't Stop the Profit
Tu 22 Comic Fusion
W 23 Skin
F 25 Boomshanka / Swoop Unit
Sa 26 Undercover S.H.R.
Su 27 fiction

music calendar rock, jazz, folk/world, dance clubs & classical

Saturday 12
From page 75

Garaj Majal Last Day Saloon. 9pm, \$12-14.
Nerve Agents, Tiger Army, Oamnation, Scissorhands, Levelhead Pound-SF, Pier 96, 100 Cargo, 826-9202. 7pm, \$7.
Old 97's Amoeba Music. Noon.
Peaches, Gonzales, Blectum from Blechdom Bottom of the Hill. 10pm, \$8. See "Ripe," page 55.
Skulls, Lewd, Zodiac Killers Covered Wagon Saloon. 9pm, \$7.
Spoonful of Blues Paradise Lounge. 6pm.
Jill Tracy Deluxe Club, 770 Haight; 559-7111. 9:30pm.
Victims Family, Slim Cessna's Auto Club, Phantom Limbs Great American Music Hall. 9pm, \$10. With Jello Biafra.
White Stripes, Imperial Teen, Candy Parts Fillmore. 9pm, \$15.
Dave Workman Saloon. 4pm.
X-ecutioners vs. Triple Threat Maritime Hall. 8pm, \$15-18. See Critic's Choice.

Bay Area
Alvarados Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9:30pm, \$5.
Box Set 19 Broadway. 9:30pm.
Fillmore Slim Eli's Mile High Club. 8pm.
Jeffrey Halford and the Healers Ivy Room. 10pm, \$5.
Johnny Otis Show Ashkenaz. 9pm, \$20.
Post Junk Trio Jupiter. 8pm.
Problem Port Lite. 9pm, \$5.
Rosin Coven, Faun Fables, Meeshe Starry Plough. 9:45pm, \$6.
Sick, Wendy-O-Matic, Impaled, Cruervo, Brainoil, Tearing Down Standards 915 Gilman. 8pm, \$5.
Slaughtons, JDogs Blake's. 9:30pm, \$6.
Urban Hillbilly Quartet, Giblet Gribblers, Real Sippin' Whiskeys Stork Club. 10pm, \$5.

Jazz/new music
Bo Grampus Atlas Cafe. 4pm.
Gail Oobson Group Circadia. 8pm, \$3.
Walter Earl Quartet Eurico's. 8:30pm.
Jeanne Hoffman Moose's. 8pm. Also Tues/15.
Ben Kramers Eastside West. 9pm. With Candlelight Dub.
Michael LaMacchia Trio Cobalt Tavern. 7:30pm.
Jean Mazzeai Piaf's. 8 and 10:30pm, \$5.
Glen Pearson Quartet Jazz at Pearl's. 9pm.
Bruno Pelletier Trio Café Claude. 7:30pm.
Mitch Schmitt and Alexander Smith Cartia. 7:30pm.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8:30 and 10:30pm, \$15.
Michael Udelson One Market Restaurant. 7pm.
Jack West Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.
Ronald Wilson Quintet Les Joulins. 8pm. Also Mon/14.

Bay Area
Chick Corea New Trio Yoshi's. 8 and 10pm, \$26. Through Sun/13. See 8 Days a Week, page 64.
Living Daylights, Scott Amendola Band Imusicast, 5429 Telegraph, Oakl; (510) 601-1024. 8pm, \$10. See 8 Days a Week, page 64.
Positive Knowledge Berkeley Public Library, South branch, 1901 Russell; (510) 644-6860. 8pm.

Folk/world/country
Apparitions Simple Pleasures Cafe. 8pm.
Julio Bravo Roccapulo, 3140 Mission; 648-6611. 9pm.
Cascada de Flores Peña del Sur. 8pm, \$6.
Nancy Conescu, Julie Langan, and Verena Commings Plough and Stars. 7pm. Through Sat/12.
Dub FX Pier 23. 10pm, \$5.
Josh Jones Quartet 850 Cigar Bar. 10pm.
Paul Pena and Stephen Kent Noe Valley Ministry. 8pm, \$13-15.

Bay Area
Robin Flower and Libby McLaren Freight and Salvage. 8pm, \$17.50-18.50. See 8 Days a Week, page 64.
Four Shillings Short Borders Books and Music, 588 Francisco, San Rafael; (415) 731-0665. 8pm.
Ali Akbar Khan, Alam Khan, and Swapan Chaudhuri St. John's Presbyterian Church, 2727 College, Berk; (415) 454-6264. 7:30pm, \$15-30.
Pinchdogs Cato's Ale House. 6pm.

Dance clubs
Ariya Diesel, 101 Post; 982-7077. 3pm. With the X-ecutioners. See Critic's Choice.
Backflip 10pm-2am, \$5. House music.
Bas 9:30pm-2am. House, salsa, and club music with David Murray, Tony O, and Jojo.
Basta Amnesia. 9pm. Trip-hop.
Baysiks The Top. 7-10pm. With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some.
Bliss 26 Mix. 10pm, \$5. Hip-hop, dancehall, and soul with Rolo, Henry, and Kevvy Kev.
Bobbi Meyers Light, 839 Geary; 474-3216. 10pm-2am. With Arkay, Phil Salter, and Iggy.
Bohemia 1624 California; 474-6968. 10pm-2am. House music with rotating residents.
Bottom Heavy The Top. 10pm-2am. U.K. garage and drum 'n' bass with rotating residents.
DJ dance party Cellular at Johnny Foley's, 243 O'Farrell; 954-0777. 8pm. Neo plays funk, house, and trance.
Eargasmic Oxygen Bar. 9pm-2am. With Rick Lara.
Eklektik Cat Club. 10pm-3am. Drum 'n' bass with rotating residents.
Electrolush Blind Tiger. 10pm-2am, \$5. House with rotating residents.
Elsewhere Galaxy 1840 Haight; 861-5265. 8pm-2am, \$5. With Blake Mathis, Taj, and Brian Thomas.
Escapade Ruby Skye. 7pm-3am, \$25. With resident BB Hayes and guests.
Excess Club 238, 238 Columbus; 434-1308. 9pm-6am, \$15. With Pablo, Demilo, Ben Doren, Booker, and Hemming.
FutureRoots Movida Lounge. 9pm. With Kevin and Huckerster.
Groove Kitty Glas Kat. 9:30pm-2am. House music, trip-hop, and rare grooves with rotating residents.
Hektik Cat Club. 10pm-3am. Breaks with rotating residents and guest Footloose.
Hit Parade Nickie's BBQ. 9pm-2am. Kevin and George spin disco, funk, and soul.
Lifted Soul HiFi. 9pm. Deep house with Dwight Johnson.
Metronome Ballroom 9pm-midnight, \$6-14. Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
New Wave City King Street Garage. 9pm. CD-release party for Depeche Mode.
Nova Concepción Hush Hush Lounge. 10pm-2am, \$5. Latin beats with Vinnie Esparza and Soulsalaam.
Off the Hook Border Cantina, 1192 Folsom; 626-6043. 10pm-2am, \$7. Hip-hop, electro, and freestyle with Derek B and Lady Base.
Other Whirled Endup. 6am-4pm. With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge 9pm, \$3. House music with Fadrian and Sutate.
Release Ten 15 Folsom. 10pm-6am. With Erick Morillo.
Remedy Big Heart City. 9pm-4am. House, soul, and R&B with residents and guest Doc Marti, Ralph Lawson, and Craig Richards.
Requiem Kim's. 9pm, \$5. With Nosferatu, Dante, and Retromesh and a performance by Deep Eynde.
Royale 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Dance music with Willie and Ted Shred.
San Francisco Butter. 9pm. With rotating residents Lele, Dano, JZ, and David Coleman and Sen-sei.
Sexy Provocative Schroeder's, 240 Front; 289-2030, ext 4. 9:30pm-2am. R&B, hip-hop, dancehall, and club classics with T.D., Franzen, D-Sharp, and Rolo 1-3.
SubZero Sno-Drift, 10pm-4:30am. House music with resident Sean Ferguson.
Supastar Sacrifice. 10pm-2am, \$5. With local DJs.
Universe Club Townsend. 10pm-4am, \$14. House music with David Harness and Bud Chism.
Vehicle An Sabin, 1176 Sutter; 929-1992. 6pm-2am, \$5. With residents and guests Andre Lucero and Andy W.

Bay Area
Gravity Club Fusetti. 10pm. Funk, house, and club music with Dr. Randy Wong.
Organic Ibiza Hotel Resort, 10 Hegenberger, Oakl; (415) 267-7674. 9pm-6am. With DJ Sneak, Graeme, and several others.
Rimshot Bench and Bar, 120 11th St; (510) 839-0580. 9pm, \$6-8. Hip-hop, R&B, house, and reggae.

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SAT MARK MILLER \$
5-12 LIVE ?

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Saturday 12

From page 78

Classical

Symphony Parnassus Lowell High School, 1101 Eucalyptus; 986-6026. 8pm, \$5-10. The symphony performs a varied repertoire of works by Paul Hindemith and Frank Zappa, with violist Geraldine Walther as a guest.

Bay Area

American Bach Soloists First Congregational Church, 2345 Channing, Berk; (415) 621-7900. 8pm, \$20-37. The ensemble performs Bach's *Mass in B minor*, among other works.
Berkeley Community Chorus and Orchestra St. Joseph the Worker Church, 1640 Addison, Berk; (510) 528-2145. 8pm. Local composer Julian White's *The Children's Hour* is given a world premiere. Through Sun/13.
Berkeley Opera Julia Morgan Theater, 2640 College, Berk; (925) 798-1300. 7pm, \$15-40. The opera gives a gala concert, "Opera Uncensored."

College of Marin Chorus and Chamber Singers COM, 835 College, Kentfield; (415) 485-9460. 8pm. The ensembles perform works by Senil, Lotti, Vivaldi, and others.
Joyce Todd and Dawn Kooyumjian Trinity Chapel, 2320 Dana, Berk; (510) 549-3864. 8pm, \$8-12. The mezzo-soprano and the pianist performs a concert of nature and cabaret songs.

Winifred Baker Chamber Singers St. Paul's Episcopal Church, 1123 Court, San Rafael; (415) 479-9542. 7:30pm, \$13-15. The chorus performs works by Dvorak and Schubert, as well as folk songs and madrigals.

sunday 13

Rock/blues/hip-hop

Blues Jam Blue Lamp. 9:30pm. With Pimp Daddy Jesus.
Blues Jam Skip's Tavern. 4pm. With Regi Harvey and Thunder Blue.
Dave Brookie Experience, Crosstons, Don Cikuta Covered Wagon Saloon. 5pm.
Chicago Brother and Sister Blues Band Boom Boom Room. 9:15pm, \$3.
Kathy Lemons and Johnny Ace Band Biscuits and Blues. 8:30pm, \$5.
Charles McNeal and Combustion Pier 23. 5pm, \$5.
Morbosidad, Dig That Body Up...It's Alive, Hoarfrost, Pandora's Dream Kimo's. 6pm.
Thais Perkins, Rachel Garlin, Arin Simonian Hotel Utah. 8:30pm, \$5.
King Perkoff Band Saloon. 4pm.
Persephone's Bees, 20 Minute Loop Make-Out Room. 8:30pm, \$6.
Placebo, Idlewild Slim's. 9pm, \$15-17.
Run-DMC Maritime Hall. 8pm, \$22-25.
Sweet and Tender Hooligans Cafe du Nord. 9pm, \$7.

Bay Area

Open mic Stork Club. 9pm. With Girl George.
Ralph Woodson Trio, Naughty Barnyard Blake's. 9:30pm, \$3.

Jazz/new music

Rich Armstrong Quartet Starlight Room. 8pm.
Opie Bellas Top of the Mark. 8:30pm, \$8.
John Calloway Quartet Old First Church. 5pm.
Ezra Gale Quartet Albion, 3139 16th St; 552-8558. 6pm.
Golden Gate Park Band Golden Gate Park, Music Concourse; 831-2783. 1pm.
Mike Greensill and friends Moose's. 7:30pm.
Jeanne Hoffman Moose's. 12:30pm.
Shan Kenner Trio Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.
Love Motel Rasselas. 6pm.
Rob Medina and friends Simple Pleasures Cafe. 4pm.
Larry O'Leno Piano Bar, 1092 Post; 771-2022. 4:30pm.
Mitch Schrifft and Alexander Smith Carta. 7pm.
Ted Shafer's Dixieland Jazz Band *Les Joulins*. 8pm.
Tom Shaw Carta. 11am.
Eric Shiffrin Enrico's. 7pm.

Bay Area

Almadecore Cato's Ale House. 6pm.
Jules Broussard Sweetwater. 4pm.
College of Marin Jazz Ensemble COM, 835 College, Kentfield; (415) 485-9460. 2:30pm.
Chick Corea New Trio Yoshi's. 2 and 8pm, \$5-26. See 8 Days a Week, page 64.
Jazz jam session Bluesville. 8pm.
Henry Kaiser, Myles Boisen, Ron Thompson Tuva Space, 3192 Adeline, Berk; (510) 649-8744. 8pm, \$9.99.

Folk/world/country

Bogo Two of Hearts Studio, 4147 19th St; 864-5551. 2:30pm, \$15.
Deana Carter Fillmore. 8pm, \$19.50.
Gitano El Rio. 4pm, \$8. With omnivore BBQ at 3pm.
Los Hombres G, Los Prisoneros, Miguel Mateos Warfield. 8pm, \$30-40.
Tony McMahon Johnny Foley's. 9pm.
Seisün Plough and Stars. 7pm. With Paul Chalfie and Richard Mandel.

Bay Area

Juanita Newland-Ulloa and Picante Ensemble La Peña Cultural Center. 3pm, \$13-15.
Pine Valley Boys Freight and Salvage. 8pm, \$17.50-18.50.
'Starry Session' Starry Plough. 8pm. Traditional Irish music with Shay Black.
Toyes Ashkenaz. 9:30pm, \$10.

Dance clubs

Barefoot Boogie Rhythm and Motion, 1133 Mission; 905-6413. 7:30-11:30pm, \$8. Dance music.
Bionic The Top. 10pm-2am. With Solar, Mark E. Quark, and Iz.
Broadway Studios 9pm. Argentine tango. Dance lesson at 7pm.
Bump Cat Club. 3:30am, \$10. With Frank Abraham and Phil B.
Club Havana Jelly's. 4pm, \$7. Latin music.
Compression An Sibin, 1176 Sutter; 929-1992. 8pm-2am, \$3. Drum 'n' bass.
Den Galaxy, 1840 Haight; 387-2996. 9pm-2am. With Dano, JZ, and fredness.
Devotion Endup. 8pm-2am, \$10. House music with resident Ruben Mancias and guests Miguel "Migs" and Olivier Desmet.
Dub Mission Elbo Room. 9pm-2am, \$7. Dub and reggae with Maneesh the Twister and Ludichris.
Entropy Charlie's Club, 309 Cortland; 206-9367. 9pm-2am. Electro, industrial, and synth pop with Feist and Hasenphucker.
Fame Galaxy, 1840 Haight; 387-2996. 2-10pm. 2 step party with Foxsee, Patrick Wilson, Filthy Rich, and Rasoul.
Fathom Galaxy, 1840 Haight; 387-2996. 10pm-2am. Atmospheric drum 'n' bass with the True Intent crew.
Fiction Tongue and Groove. 10pm, \$3. Pop, rock, and indie music with T-Love, Nino Star, and Mike Lovely.
Karma Bas. 10pm, \$5. Funk and house with Jerry Ross.
Metronome Ballroom 8-11pm, \$6-14. Salsa dancing. Dance lesson at 6:30pm.
Pleasuredome Club Townsend. 9pm-3:30am, \$7. With Neil Lewis and Jeff Johnson.
Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rehab Sno-Drift. 2-8pm. House and techno with guests Jesse Saunders and Juan Atkins.
Reggae Sundaze Nickie's BBQ. 9pm-2am, \$5. Reggae music spun by DJ King David, General Patton, and other residents.
Sand Light, 839 Geary; 474-3216. 10pm. With Charlie Bucket and guests.
Spundae Ten 15 Folsom. 9pm-6am, \$5. With rotating DJs.
Sunday School Sno-Drift. 9pm-2am, \$10. House and downtempo with residents and guest Rich Preston.
Sushi 26 Mix. 5-11pm, \$5. With DJ Gray and rotating residents.
T-Dance Endup. 6am. House music with rotating residents.

Bay Area

Dollar Bill Sundays Brew's, 341 13th St, Oakl; (510) 465-2739. 9pm.
Summer Planet Club Fusetti. 10pm. World beat and house music with Pollo del Mar.

Classical

American Bach Soloists Grace Cathedral, 1100 California; (415) 621-7900. 8pm, \$20-37. See Sat/12.

Continued on page 83

PARADISE
BOUNCE

WED MAY 9 **CHICLETTE * COMEDY**

THURS MAY 10 **JADED * MACKHAND**
BIG FOOT IN PARIS * GARRIN BENFIELD

FRI MAY 11 "Lommar Productions presents"
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MON MAY 14-FREE MONDAYS with lineup TRA
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featuring special guests
WED MAY 16-BLACK KAU MA (the Dicks Anniversary),
ALL ABOUT EVIL & THE HAIL MARY'S
THURS MAY 17-"LOMMORI presents"
KNIGHTS IN SATIANS SERVICE (KISS
tribute band), CIRCLE OF STHS
ARMAGETTON Above: Pink Pony -
A Queer and their friends Dance Party!
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SAT MAY 19-THE BLUE NATIONAL JOY BAND & ONE
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THRU
SUN 5/13

Mon 5/14 **DAN BUEGELEISEN & THE CONTRA COSTA BIG BAND WITH BRENDA BOYKIN**

Tue 5/15 & Wed 5/16 **New Orleans Saxophonist Donald Harrison Quintet**

THU 5/17 **Eliane Elias Quintet**
with Rick Margitza,
Dave Stryker,
Marc Johnson,
Satoshi Takeshi

SUN 5/20 **ANTON SCHWARTZ QUINTET WITH VOCALIST DARRYL ROWE**

Tue 5/22 **The John Scofield "Real Jazz" Project**

THRU
SUN 5/27

Mon 5/28 **Jazz in Flight Presents MARY WATKINS & ERNIE MANSFIELD QUARTET**

Tue 5/29 **Jazz Vocalist Celebrates New Concord CD! CURTIS STIGERS**

Wed 5/30 **THE SECRET GARDEN OF ANN DYER & MARIA MARQUEZ**

5/31 **BILLY HARPER QUINTET**
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 DJ RAS DAVID I
 MON GRATEFUL DEAD IAMS
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music
calendar

Sunday 13

From page 81

David Hatt St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm. The organist gives a recital.

Alexandra Hawley Palace of Legion of Honor, Florence Gould Theatre, Lincoln Park; 392-4400. 2pm, \$9-14. The flutist gives a concert with the Stanford Woodwind Quartet, bass clarinetist Anthony Striplen, and percussionist Mark Verege.

Hadley McCarroll CMC, 544 Capp; 647-6015. 4pm, \$5-10. The pianist performs works by Gubaidulina, Shostakovich, and Matt Ingalls.

Music in the Mishkan Congregation Sha'ar Zahav, 290 Dolores; 575-4961. 4pm, \$5-25. Musicians Michael Corner, Randall Weiss, Maya Soriano, Janet Sims, and Peter Gelfand give a concert titled "Romantic Masterpieces."

Music Theater Collective Theatre Artaud, 450 Florida; 621-7797. 2pm, \$16-18. See Thurs 10.

San Francisco Symphony members Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, \$27. Several members of the symphony perform a chamber music concert, with works by Bottesini and Dvorak on the program.

Schola Cantorum of the Shrine of St. Francis Saint Francis of Assisi, 610 Vallejo; 983-0405. 4pm, donation. John Renke directs the ensemble through works by Monteverdi, Poulenc, and others.

Stern Quartet St. Kevin's Church, 704 Cortland; 820-1429. 7pm, \$5-8. The quartet perform works by Mendelssohn, Hugo Wolf, Juan Ariaga, and others.

Symphony Parnassus Calvary Presbyterian Church, Jackson at Fillmore; 986-6026. 8pm, \$5-10. See Sat 12.

Women's Philharmonic Herbst Theatre, 401 Van Ness; 392-4400. 4pm, \$21-38. The orchestra performs works by Libby Larsen, Melinda Wagner, Molly Luther, and Judith Lang Zaimont.

Bay Area

Albany Consort Musical Offering, 2430 Bancroft, Berk; (408) 773-0375. 7:30pm, \$15-20. The group celebrates Mother's Day with works by Bach, Vivaldi, Fontana, and others.

Berkeley Community Chorus and Orchestra St. Joseph the Worker Church, 1640 Addison, Berk; (510) 528-2145. 4pm. See Sat 12.

monday 14

Rock/blues/hip-hop

Brass Monkey Make-Out Room. 8:30pm, \$6.

Cobb, Sandoval and Stead Boom Boom

Room. 9:15pm, \$3.

Fairways, Mirah, Oear Nora Bottom of the

Hill. 9pm, \$6.

Juce Garcia Saloon. 9:30pm.

DJ Yasuhara Konishi Great American Music

Hall. 9pm, \$15.

Melvins, Hank Williams III Slim's. 8pm, \$12.

'Monday Night Hoot' Cafe du Nord. 9:30pm,

\$5. With Eric Shea and Molly Tuttle.

Open mic Hotel Utah. 7:30pm. With Dayla

Soul.

Open mic Kimo's. 7:30pm, \$5.

Open mic Skip's Tavern. 7pm. With Regi

Harvey.

Kevin Russell Biscuits and Blues. 8:30pm, \$5.

Victor Sita Mecca, 2029 Market; 621-7000. 8

and 9:30pm.

Bay Area

'Blue Monday Jam' Blake's. 9:30pm, \$3. With

the Steve Cannon Band.

Country Pete McGill and friends A and C

Club, 1950 San Pablo, Oakl; (510) 893-4100.

9pm.

Jazz/new music

Opie Bellas Enrico's. 7pm.

Contemporary Jazz Orchestra Jazz at Pearl's.

9pm.

Ruth Davies and Kevin Gibbs Moose's. 8pm.

Smith Oobson, Jr. Simple Pleasures Cafe.

8pm.

Dick Fregulia One Market Restaurant. 7pm.

Ezra Gale Trio North Star Restaurant, 288

Connecticut; 551-9840. 6pm.

Living Daylights Elbo Room. 9pm, \$6. See 8

Days a Week, page 64.

Continued on page 84

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GEORGE CREMASCHI'S re/TRACE

WEDNESDAY 5/16 Two shows,
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LARRY OCHS WHAT WE LIVE

THURSDAY 5/17 Two shows,
Cork Club 9 & 11pm, \$7:
AARON NOVIK

FRIDAY 5/18 Two shows,
Cork Club 9 & 11pm, \$7:
TONY MALABY

SAT. 5/19 Cork Club 10pm, \$7:
WILL BERNARD MOTHERBUG

COMING UP:
Adam Levy's Buttermilk Channel 5/22
Dave Scott Quintet 5/23
Jim Campilongo 5/24
Ken Vandermark's School Days 5/29-31
Erik Truffaz 6/1
Faye Carol 6/2
John Abercrombie 6/7-8
Ralph Carney's Natural Light Party 6/12
Rova Saxophone Quartet 6/14

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MAY 18 OIMITAI FROM PARIS - AN EXCLUSIVE WEST COAST APPEARANCE WITH FRANK BOISSY
MAY 25 RUSSELL VARGAS, CONSUELO WITH SAMBADA, LIVE BRAZILIAN PERCUSSIONS AND DANCES IN CELEBRATION OF CARNIVAL!

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 DJ Willie & Ted Shred
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 Rotating DJs: Toph One,
 Pause, Wisdum, Zatch
 & Ted Shred
 21 & over
 433-4247
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music calendar

Monday 14

From page 83

Darlene Popovic Plush Room. 8pm, \$15.
Whoa Pier 23. 9pm.

Bay Area

Dan Buegeleisen and the Contra Costa Big Band Yoshi's. 8 and 10pm, \$12-15. With Brenda Boykin.
Jazz Improv jam session Black Dot Cafe, 2330 International, Oak; (510) 533-6629. 9pm, \$3.

Susie Laraine Quartet Anna's, 1801 University, Berk; (510) 849-2662. 8pm.

Folk/world/country

Acoustic open mic Blue Lamp. 9:30pm.
Guitarras y Congas Top of the Mark. 8:30pm, \$8.

Bay Area

Acoustic Guitar Summit Quartet Freight and Salvage. 8pm, \$15.50-16.50.
'Ceili' Starry Plough. 9pm. Traditional Irish music.

Dance clubs

Club Dread Justice League. 9pm, \$10. Reggae and dancehall.

Frizar The Top. 10pm. With Jeremiah, Barefoot, and Cerulean.

Grateful Dead Jams Nickie's BBQ. 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Lo-Key Lounge An Sabin, 1176 Sutter; 929-1992. 9pm-2am, \$3. Downtempo with Delon, Yamu, and Add One.

Open turntables Movida Lounge. 8pm. Reggae Mondays Tunnel Top, 601 Bush; 982-2307. 9pm-2am. With Qwistar.

Rockin' Java 1821 Haight; 831-8842. 7pm. Hip-hop and open mic.

Star Lounge Up & Down Club. 10pm-2am, \$5. DJ Henry and guests spin soul, dancehall, and hip-hop.

Tranquility Base 26 Mix. 9pm-2am. Ambient sounds with DF Tram and guests.

Tranquilo Amnesia. 10pm-2am. Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.

Vroom El Rio. 8pm-midnight. Punk, funk, and soul.

tuesday 15

Rock/blues/hip-hop

'Divabands' Hotel Utah. 8:30pm, \$5. With True Margrit, Jasper Thresh, Allette Brooks, and Rachael Sage.

Andrew Freeman Band Blue Lamp. 9:45pm. Grey, Xtines, Davies Paradise Lounge.

8:30pm, \$6. With open mic with Babs and Benjamin the Dog in the upstairs lounge.

Lisa Kindred Saloon. 9:30pm.

Lazybones, Karney Tongue and Groove. 9pm.

Living End, Flogging Molly Fillmore. 8pm, \$12.50. See 8 Days a Week, page 64.

G. Love and Special Sauce, Dispatch

Warfield. 8pm, \$20-21.50.

Oscar Meyers' Bluesbeat Boom Boom Room. 9:15pm, \$1.

Charlie Musselwhite Biscuits and Blues 8:30 and 10:30pm, \$20.

'New Roots to Hip-Hop' Last Day Saloon.

9pm, \$5. Hosted by Felonious with guest Third Eye Movement.

Open mic and live jam El Rio. 7:30pm.

Stabbing Westward Pound-SF, Pier 96, 100 Cargo; 826-9202. 8pm, \$10.

Venus Bleeding, Violet Discord, Postmen, Hooky Kimo's. 8:30pm.

Weakerthans, Oashboard Confessional, Sunday's Best Bottom of the Hill. 9pm, \$7.

Bay Area

Graves Bros., Them Ranch, Burke Stork Club. 9pm, \$5.

New Bing Thing Ivy Room. 10pm, \$5.

Open mic Starry Plough. 7:30pm.

Chris Shot Group Jupiter. 8pm.

Simplistic, Face on Straight Blake's. 9:30pm, \$3.

Jazz/new music

Danny Caron Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.

Continued on page 86

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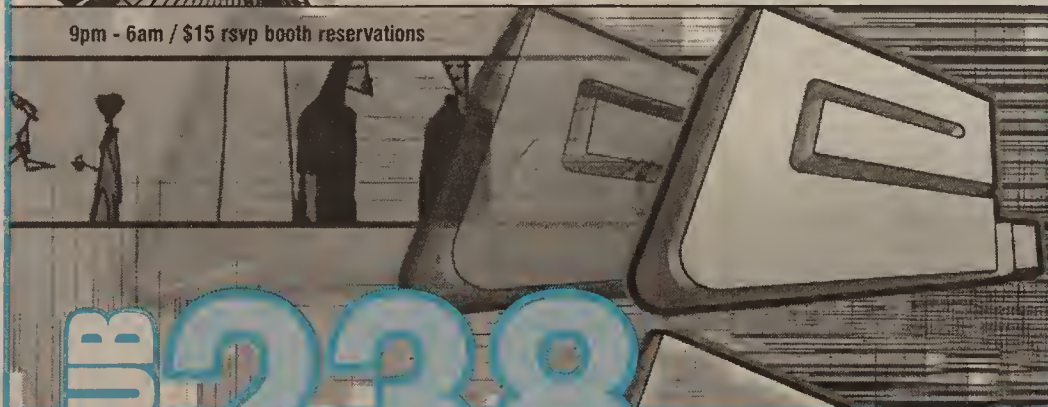
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How does a twenty-first-century museum reinvent itself for the technological age? Explore essential themes of modern art as SFMOMA presents a reinterpretation of major works from the permanent collection, including recent acquisitions on view for the first time. Experiment with new technological devices created to enhance understanding of these works and their creators.

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010101: Art in Technological Times is organized by the San Francisco Museum of Modern Art. Image: Erik Adigard/M.A.D., Timelocator (detail), 2001; courtesy of the artist. The portable interpretive devices for Points of Departure: Connecting with Contemporary Art are sponsored by Compaq Computer Corporation in Silicon Valley. Image: Brice Marden, Cold Mountain 6 (Bridge) (detail), 1989-91; collection SFMOMA, purchased through a gift of Phyllis Wattis.

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SFMOMA open for interpretation

151 Third Street 415 357 4000 www.sfmoma.org

events

calendar

around town, authors, attractions & benefits

Tuesday 15

From page 84

George Cremaschi Bruno's. 9 and 11pm, \$7.
Ezra Gale Trio Amnesia. 9pm.
Gerry Grosz Trio Beach Chalet. 6:30pm.
Hot Club of San Francisco Enrico's. 7pm.
Ken Lenga Simple Pleasures Cafe. 8pm.
Roy Marcom Piaf's. 8pm.
Kevin Rayhill One Market Restaurant. 7pm.
Fred Ross Project Starlight Room. 8pm.
Ricardo Scales Top of the Mark. 3pm.
Laway Smith and Her Red Hot Skillet Lickers Top of the Mark. 8:30pm, \$8.
Swing Session Broadway Studios. 9pm. With DJ Spencer.
Jack West and Curvature Cafe du Nord. 9pm, \$5.
Bishop Norman Williams Quintet Les Joulins. 8pm.
Dan Lebowitz Duo Butterfly. 6:30pm. With Tom Thump.

Bay Area

Donald Harrison Quintet Yoshi's. 8 and 10pm, \$16. Through Wed/16.
PickPocket Ensemble Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.

Folk/world/country

Samba Da Elbo Room 9pm, \$6.
Seisun Plough and Stars. With Junji Shirota, Jack Gilder, and Kevin Bernhagen.
Traditional Irish jam session Johnny Foley's. 9pm.

Bay Area

Edessa, Cascada de Flores Ashekanz. 8pm, \$8. San Francisco World Music Festival.

Dance clubs

Asia Africa Arabia Nickie's BBQ. 9pm-2am. DJ Cheb I Sabbah spins a blend of international music.
Beat Lounge Amnesia. 10pm-2am, \$5. Hip-hop, reggae, and soul with rotating residents.

Church of Sinatra Deluxe Club, 770 Haight; 559-7111. 9pm. With Aaron and Giancarlo.
Cocktail hour Club Deluxe. 6-9pm. Lounge music with Powerlounge and Brian Cox.
Development AsiaSF. 10pm. Reference, Raygun, and Mykul Crane spin breakbeat and house.
Down There 26 Mix. 9pm-2am. Hip-hop and downtempo with residents Monkey and Stef.
Familia Royale, 1326 Grant; 332-5800, ext 211. 9:30pm-2am. Hip-hop, jazz breaks, funk, Latin, and dancehall.
Fan Club Dylan's Pub, 2301 Folsom; 641-1416. 9pm-2am. Indie pop with various residents.
F#0! Tuesdays Backflip. 10pm-2am. '80s music, soul, breakbeat and hip-hop.
Hush Hush Lounge 10pm-2am. '60s soul and rock and new wave with Rock Ass and Don't Care.
Impulse Art Sabin, 1176 Sutter; 929-1992. 10pm-2am. Techno with J-Bot, Forest Green, and Guthrie.
Karamba Glas Kat. 9:30pm-2am.
Node Pow! A Cocktail Lounge. 9pm-2am. Indie rock and electronica with Thorsten Sideboard and guests.
Phuturo The Top. 7-10pm. Jungle music with Eva, Femmes Fatales, and White Rabbit. 10pm. Phunkateck crew.
Psychotic Reaction 330 Ritch. 10pm, \$5. DJ Maria and guests spin '60s mod and psychedelia.
Scope Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, \$3. Trance and breaks with KJ and Anon.
Soul Samba Dalva, 3121 16th St; 252-7740. 10pm-2am. Latin beats with El Super Chente, Hat Trick Jonny, and Asti Spumanti.
Wax Sacrifice 10pm-2am, \$5. Soul music with DJs Wisdom, Pause, and Sake One.
Wiggle Justice League. 9pm-2am, \$5. With Mad Marj, Freak, Chris Dadditis, and Heartbreak.

Bay Area

Club Fusetti 9pm. Hip-hop and R&B with Phinnes.
Mad Hatter Bench and Bar, 120 11th St; (510) 496-6000, ext. 120. 9pm-2am, \$3-5. Underground dance music.
Ruby Room 10pm-2am. Punk rock with Kenny Kaos.

Classical

Maxim Vengerov Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm. The violinist gives a concert with pianist Vag Papien.

events

Events listings are compiled by Mosi Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 9

Around town

'On Being a Gallery Owner' Todd Hosfelt Gallery, 430 Clementina; 777-8242. 6:30pm, \$5. Hosfelt lectures on his experiences and gives tips for prospective gallery owners.

Benefits

Artists warehouse sale Fort Mason Center, Marina at Laguna; 357-4000. 5pm, free. Through Sun/13. SFMOMA hosts this fundraiser, with works by more than 300 West Coast artists for sale at 50 percent off the regular price.
Judy Woodruff Alcazar Theatre, 650 Geary; 392-4400. 7:30pm, \$17. The CNN anchor is interviewed by Salon.com founder David Talbot on "Covering Chaos: Politics, the Press, and Election 2000." Proceeds benefit the Center for Investigative Reporting.

Authors

Steven Bach A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free. The author discusses Dazzler.

Continued on page 88

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critic's choice: events

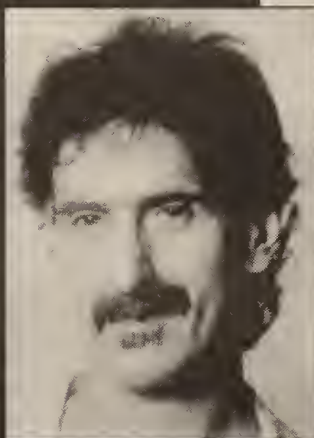
'Mural Awareness Month Festival'

Sat/12, Precita Park

Whether tucked away in quiet urban alleyways or clinging proudly to the faces of downtown buildings, murals are the marrow of a city's architectural skeleton. The art form thrives in San Francisco, where larger-than-life paintings add flavor and style to all corners of the cityscape. Murals also serve as symbols of community pride, reflecting the culture of the neighborhood and the concerns of the artist. Lucky for us, Mural Awareness Month coincides with the brightest days of spring, the perfect time to get out on foot and check out the mural art at heavily painted Precita Park. A number of painterly activities are planned, including the onstage creation of a massive mural by local artists and spray-can, fresco, and mosaic muralists demonstrating their crafts. Festival goers are encouraged to enjoy children's activities and make their mark on a portable community mural. Music, guest speakers, and information about local cultural organizations will be provided by the Precita Eyes Mural Arts and Visitors Center. 1-5 p.m., Precita, between Folsom and Harrison, S.F. Free. (415) 285-2287. (Ali Neff)



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Saturday, May 12, 8 pm

Lowell Auditorium
1101 Eucalyptus, SF

Sunday, May 13, 3 pm

Calvary Presbyterian Church
2515 Fillmore (at Jackson), SF

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TUESDAY

May 15

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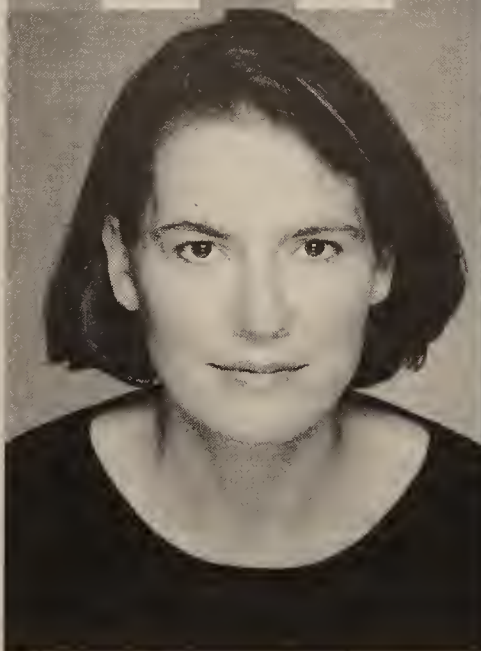
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Wednesday 9

From page 86

Anita Rau Badami *Stacey's Bookstore*, 581 Market; 421-4687. 12:30pm, free. The author reads from *The Hero's Walk*.

Bay Area

Geling Yan *Book Passage*, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. The novelist reads from *The Lost Daughter of Happiness*.

thursday 10

Around town

'Healing the Wounds of History: Transforming Historical Trauma Into Constructive Action Through the Expressive Arts' *Herbst International Exhibition Hall*, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on the topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

'U.S.-China Relations Today' *World Affairs Council*, 312 Sutter; 293-4600. 5:45pm, \$3-10. Ambassador Wang Yunxiang and UC Berkeley professor Orville Schell discuss this topic.

Benefits

Artists warehouse sale *Fort Mason Center*, Marina at Laguna; 357-4000. Noon, free. Through Sun/13. See Wed/9.

Land mine survivor benefit *SUMA*, 1224 Ninth Ave; 759-7862. 6pm, free. Through Sun/13. The boutique hosts a reception for the Joom Noon Weaving Project, which employs textile artists, most of whom are land mine survivors, in Preah Vihear, Cambodia. Twenty percent of all sales benefit the project.

'**Standing Room Only**' *John McMullen House and Garden*, 827 Guerrero; 282-6209, ext 22. 5:30pm, \$75. Filmmakers Julian Schnabel, David Riker, and Marc Singer are among the honorees at this fundraiser for Dolores Street Community Services.

'**Supernova**' *Club 238*, 238 Columbus; 402-0000. 9pm, \$10. Groove to hip-hop, house, and dancehall at this benefit event for the Avon Breast Cancer Crusade.

Bay Area

Benefit art sale 21 Grand, Oak; (510) 444-7263. 7pm, free. Through Fri/11. This fundraising sale for the gallery and performance space features small works priced between \$5 and \$50.

Authors

Noah Adams *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The NPR host discusses his memoir *Far Apalachia*.

Tim Holt *Alexander Book Company*, 50 Second St; 495-2992. Noon, free. The author signs copies of *On Higher Ground and The Porch-Sitting Outlaw*.

Bay Area

Gray Brechin *Easy Going Travel Shop and Bookstore*, 1385 Shattuck, Berk; (510) 843-3533. 7:30pm, free. The historical geographer gives a slide presentation based on *Imperial San Francisco: Urban Power, Earthly Run*.

'**Collected Stories of Richard Yates**' *Book Passage*, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free. Novelists Michael Chabon and Tobias Wolff read from the anthology.

Ron Hansen *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist talks about *A Stay Against Confusion*.

Karen Leland and Keith Bailey *Osher Marin JCC*, 200 North San Pedro, San Rafael; (415) 444-8000. 7:30pm, \$8-34. The authors of *Online Customer Service for Dummies* are interviewed by Michael Finney.

Anchee Min *Cody's*, 1730 Fourth St, Berk; (510) 559-9500. 7pm, free. The author discusses the biography *Becoming Madame Mao*.

Paul Polansky *UC Berkeley*, Kroeber Hall, Gifford Room, Berk; (510) 981-1352. 3pm, free. The author reads from *Not a Refugee*.

friday 11

Around town

Vizuri Kabisa unity celebration *USF*, McLaren complex, Golden Gate at Parker; 422-6484. 6pm, free. The achievements of African American students at the college are recognized at this event.

Oceanic prehistory *UC Berkeley*, 370 Dwinelle Hall, Berk; 338-1537. 8pm, free. Anthropology professor Dr. Patrick Kirch discusses the topic.

Bay Area

Anniversary of Historic Swans Marketplace Ninth St at Washington, Oak; (510) 525-3948. 11am, free. Through Sat/12. The weekly marketplace adds special features, such as an African American Shakespeare Festival and a local authors' showcase, in honor of its first anniversary.

Benefits

Artists warehouse sale *Fort Mason Center*, Marina at Laguna; 357-4000. Noon, free. Through Sun/13. See Wed/9.

Benefit sale *Takahashi Home Decor*, 235 15th St; 776-8066. 10am, free. Through Sat/12. Purchase fine Asian antiques, dishes, and porcelain at 20 percent off the regular price and help raise funds for Kokoro Assisted Living.

Cyril Magnin awards luncheon *Westin St. Francis Hotel*, 355 Powell; 352-8845. 11am, \$40-175. The luncheon honoring members of the business and arts community benefits the nonprofit Business Arts Council.

Land mine survivor benefit *SUMA*, 1224 Ninth Ave; 759-7862. 11am, free. Through Sun/13. See Thurs/10.

'**Lightbox**' *Yerba Buena Center for the Arts Forum*, 701 Mission; 777-5455. 7pm, \$55. See 8 Days a Week, page 64.

Bay Area

Benefit art sale 21 Grand, Oak; (510) 444-7263. 7pm, free. See Thurs/10.

Authors

Paul Polansky *Caminowealth Club*, 595 Market; 597-6700. 4:45pm, call for price. See Thurs/10.

Bay Area

Antoinette Broussard *Marcus Books*, 3900 MLK Jr. Way, Oak; (510) 652-2344. 6:30pm, free. The interior designer discusses *African American Holiday Traditions: Celebrating with Passion, Style, and Grace*.

Tim Holt *Berkeley City Commons Club*, 2315 Durant, Berk; (510) 665-9020. Noon, free. The author lectures on "Day of Reckoning: Global Warming and the Great American Lifestyle."

Terry Pratchett *Cady's*, 2454 Telegraph, Berk;

(510) 845-7852. 7:30pm, free. The fantasist discusses *Thief of Time*.

saturday 12

Around town

'**Body in Balance**' *SFSU*, 1600 Holloway; 202-1213. 8am, \$12-30. The event includes workshops, speakers, health screenings, and other activities to impart information on women's health.

Free dental screenings *UOP School of Dentistry*, 2155 Webster; 929-6426. 9am, free. Adults ages 55 and older qualify for free dental evaluations, courtesy of the school's students.

Mural Awareness Month festival *Precita Park*, Precita between Folsom and Harrison; 285-2287. 1-5pm, free. See Critic's Choice.

Bay Area

Anniversary of Historic Swans Marketplace Ninth St at Washington, Oak; (510) 525-3948. 2pm, free. See Fri/11.

Benefits

Artists warehouse sale *Fort Mason Center*, Marina at Laguna; 357-4000. Noon, free. Through Sun/13. See Wed/9.

Benefit sale *Takahashi Home Decor*, 235 15th St; 776-8066. 10am, free. See Fri/11.

Land mine survivor benefit *SUMA*, 1224 Ninth Ave; 759-7862. 11am, free. Through Sun/13. See Thurs/10.

SF rock poster art and electronic sound *Build*, 483 Guerrero; 863-3041. 7pm, \$5-15. This fundraiser for the community art space features art by John Zeh, Michael LaBash, and others, as well as music by Barney and Sound-chaser.

Spring carnival *George Peabody Elementary School*, 251 Sixth Ave; 750-8480. 11am, free. The school raises funds for a new play structure and educational supplies with a festival of games, prizes, and treats.

Authors

Carol Field and friends *SF Public Library*, Main Branch, Koret Auditorium, 100 Larkin; 557-4277. 1pm, free. The author is joined by several writers for a discussion on forming and working in a writers' circle.

'**in'tense 4**' *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. A reading is held for this literary magazine from St. Mary's College.

Bay Area

Oan O'Connor *Barnes and Noble*, 280 Metro Mall, 119 Colma, Colma; (650) 756-1228. 4:30pm, free. The author talks about *Sugar: A Hawaiian Novel*.

Evelio Grillo *Marcus Books*, 3900 MLK Jr. Way, Oak; (510) 652-2344. 6:30pm, free. The author discusses *Black Cuban*, *Black American: A Memoir*.

Ike Oguine *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist discusses *A Squatter's Tale*.

sunday 13

Around town

Bicycle repair clinic *REI*, 1338 San Pablo, Berk; (510) 527-4140. 11am, free. The semi-regular workshop pairs cyclists with a bike technician. This week's topic is brake adjustments.

Benefits

Artists warehouse sale *Fort Mason Center*, Marina at Laguna; 357-4000. 2pm, free. See Wed/9.

Drag king spectacular *New Meat Campus Theater*, 220 Jones; 777-5455. 8pm, \$10-20. Barry "Fresh" White, B. B. Gunn, Rico Suave, and other drag kings perform at this benefit for the GLBT Historical Society.

Land mine survivor benefit *SUMA*, 1224 Ninth Ave; 759-7862. Noon, free. See Thurs/10.

Mother's Day benefit concert *Horace Mann Middle School Auditorium*, 3351 23rd St; 695-5881. 3pm, \$10-15. Jimmy Bosch and Charan-són, Horace Mann Middle School music students, and the Community Music Center Orchestra perform during this fundraiser for the school's music program.

monday 14

Around town

KQED media salon *KQED Broadcast Center*, 2601 Mariposa; 553-2390. 7pm, free. The latest edition of this ongoing panel discussion series looks at "Diversity on Primetime Television: Implications for Youth and Children."

Huston Smith *World Affairs Council*, 312 Sutter; 293-4600. Noon, \$3-10. The religious scholar leads a study group on "religion in an age of globalization."

Bruce Mau *Yerba Buena Center for the Arts Theater*, 700 Howard; 978-2787. 7:30pm, \$15-20. The graphic designer discusses hypermodernity.

Bay Area

Oebate night *LANEY College*, Room A120, 900 Fallon, Oak; (510) 655-1901. 3pm, free. Young people eager to express their thoughts on the world around them are encouraged to attend this student-sponsored event.

Benefits

Crime in Choir, Built Like Alaska, Replicator, Guitar vs. Gravity, Soapbox Stork Club, 2330 Telegraph, Oak; (510) 444-6174. 9pm, \$5. This concert benefits Kimo's, a local music venue that recently soundproofed its walls.

Authors

Sue Bender *A Clean Well-Lighted Place for Books*, 601 Van Ness; 441-6670. 7:30pm, free. The writer discusses *Stretching Lessons*.

Christina Fink *World Affairs Council*, 312 Sutter; 293-4600. 5:15pm, \$3-10. The anthropologist and author talks about *Living Silence: Burma under Military Rule*.

Bay Area

Edie Meidav *Cody's*, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The novelist reads from *The Far Field: A Novel of Ceylon*.

tuesday 15

Around town

'**Confronting Genocide in Today's World**' *Herbst International Exhibition Hall*, Lincoln at Montgomery; 928-2992. 2pm, free. A panel discussion is held on the topic in conjunction with the *Silent Voices Speak: The Holocaust and Social Injustice Today* exhibit.

'**Galileo and the Birth of Modern Science**' *Istituto Italiano di Cultura*, 425 Washington; 788-7142, ext 18. 6pm, free. Stanford University professor Mario Fusco lectures on this topic.

'**Native American Art in the Park**' *SF Public Library*, Main Branch, Koret Auditorium, 100 Larkin; 557-4277. 5:30pm, free. Music and performances highlight this celebration of Native American culture.

Pierluigi Serraino *Mechanics Institute*, 57 Post; 393-0100. 6pm, \$5. The architect and historian lectures on photographer Julius Shulman.

Benefits

Children's After School Arts *ODC Theater*, 3153 17th St; 863-9834. 7:30pm, \$10. The award-winning children's theater performs *I Will Not Be Late for Life* and raises funds for future productions.

'**Dances from the Heart**' *Yerba Buena Center for the Arts Theater*, 700 Howard, 978-2787. 7:30pm, \$50-250. See 8 Days a Week, page 64.

Bay Area

Wavy Gravy's birthday bash *Berkeley Community Theatre*, Allston at Grove, Berk; (415) 421-TIXS. 7pm, \$20-30. The Bay Area legend is honored with performances by Dr. John, Mickey Hart, Jorma Kaukonen, Jack Casady, and others; proceeds benefit SEVA.

Authors

Archie Green *Modern Times Bookstore*, 888 Valencia; 282-9246. 7:30pm, free. The author discusses *Torching the Fink Books and Other Essays on Vernacular Culture*.

Michael Ondaatje, **Alistair MacLeod** *Gershwin Theatre*, 2350 Turk; 441-6670. 8pm, \$6-10. Ondaatje reads from *Anil's Ghost*, and MacLeod discusses his own work.

Janet Lynn Roseman *Performing Arts Library*,



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SUNDAY, MAY 20, 4 PM

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401 Van Ness; 255-4800. 6pm, free. The author talks about *Dance Masters*.

Bay Area

Leo Litwak Black Oak Books, 1491 Shattuck, Berk; (510) 486-0698. 7:30pm, free. The author discusses *The Medic: Life and Death in the Last Days of WWII*.

Kathleen Norris Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free. The author discusses her memoir *The Virgin of Bennington*.

attractions/kid stuff

Bilingual poetry workshop SF Public Library, Main Branch, 100 Larkin; 821-3080. Sat, 2-4pm. Free. Local poet Jorge Argueta joins students from the Poetry Inside Out program for a day of English and Spanish wordsmithing.

California Academy of Sciences Golden Gate Park; 750-7145. Wed-Tues, 10am-5pm. \$2-8.50 (free first Wed). The academy includes the Steinhart Aquarium, Morrison Planetarium, and Natural History Museum; current exhibits include "Venoms: Striking Beauties" and "At Home in Vanuatu: Tradition in the West Pacific." Sat: The museum continues its celebration of Asian Pacific American Heritage Month with a performance by Kulintang, 1pm.

Children's fair Commodore Sloat Elementary School, 50 Darien; 759-2807. Sat, 11am. Free. A carnival of games, prizes, and ethnic food is presented for the enjoyment of local families.

Exploratorium 3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-5pm. \$2.50-9 (free first Wed). The museum features hands-on exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Wed: "The Prepared Exploratorium" invites several local musicians to "play" the museum, 7pm. Sat: Photographer David Coulson lectures on ancient African rock art, 2pm.

'Fisherman and the Flounder' New Conservatory Theatre Center, 25 Van Ness; 861-4914. Wed-Thurs, 10 and 11:15am. \$5-10. Grimm's fairy tale is given a Japanese Kabuki-style rendering by writer Richard Slocum and director Gwen Loeb.

NCTC Teen Performance Ensemble New Conservatory Theatre Center, 25 Van Ness; 861-4914. Fri-Sat, 8pm. \$5-10, reservations required. The ensemble performs a production it wrote, *Welcome to Our World*, directed by Gwen Loeb.

Randall Museum 199 Museum Way; 551-9600. Tues-Fri, 10am-5pm. \$6-7. The museum has exhibits and activities for kids. Sat: "Saturdays are Special" continues with a snake bracelet-making activity, 1-4pm; storytelling troupe Boxtales presents the interactive "Jambo Watoto: Tales and Rhythms from Africa," 1pm. \$4-6; the Young People's Teen Musical Theatre Company presents "Bells Are Ringing," 8pm. \$4-7.

San Francisco Maritime Park Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. \$2-5. In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sat: The Living History Players replicate life in 1901, 10am-4pm. Sun: Learn about local Chinese cannery workers, 2-2:45pm.

San Francisco Zoo Sloat at 45th Ave; 753-7080. Daily, 10am-5pm. \$3-11. Check out the zoo's newest attractions, a rare white alligator residing in "Bon Temps Swamp," a custom-made habitat, and a meerkat and prairie dog exhibit. Sat: The zoo celebrates International Migratory Bird Day with special activities during museum hours.

Saturday Art Programs at the Legion California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. \$5-8 (under 12 free). "Doing and Viewing Art" discusses 20th-century European art; "Big Kids-Little Kids" discusses music in art.

Workshops for Families De Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free. This month's program involves creating still-life art with different media.

Young Performers Theatre Fort Mason Center, Building C, Room 300, Mason at Laguna; 346-5550. Sat-Sun, 1 and 3:30pm. \$5-8. Through Sun/20. The French children's classic *Madeline* is adapted for the stage.

San Francisco Youth Arts Festival Week Yerba Buena Gardens, Mission at Howard; (415) 759-2916. Sat-Sun, 10am-4pm; Mon-Tues, 10am-4pm. Free. See 8 Days a Week, page 64.

Zeum 221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. \$5-7. The arts and technology center features activities for kids and teenagers 8 to 18.

Sat: School of the Arts performs a series of one-act plays, 3:30pm.

Bay Area

Bay Area Discovery Museum East Fort Baker, 557 McReynolds, Sausalito; (415) 487-4398. Tues-Thurs, 9am-4pm; Fri-Sun 10am-5pm. \$6-7. The museum hosts learning labs, exhibits, and activities for children. "Face to Face" ends on Sun/13. Sun: A Mother's Day Kite Festival is held, 11am-4pm. See 8 Days a Week, page 64.

Chabot Space and Science Center 10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. \$5.50-8. This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Equilibrium Training" (Sat, 12:30-2pm and 2:30-4pm) and "Space Suit Training" (Sun, 12:30-2pm and 2:30-4pm).

Mountain View Cemetery 5000 Piedmont, Oakl; (510) 658-2588. Sat, 10am. Free. Docent Silvia Lange leads a tour of the cemetery's female population in celebration of Mother's Day.

Museum of Children's Art 560 Second St, Oakl; (510) 465-8770. Tues-Sat, 10am-5pm; Sun, Noon-5pm. Free. The museum features children's art exhibits, art classes, workshops, and other resources for kids. Sat: The museum celebrates its first anniversary with special exhibits, hands-on art projects, and other activities, noon-4pm.

Oakland Museum of California 1000 Oak, Oakl; 1-888-OAK-MUSE. Tues-Thurs, Sat, 10am-5pm; Fri, 10am-9pm; Sun, noon-5pm. \$4-6 (free second Sun). Sat: The Asian Pacific Heritage Festival brings together several activities and performances, noon-4pm. Sat-Sun: More than 100 species of flowers are gathered for an annual wildflower show during museum hours. Sun: The New World Scottish Dancers of Lafayette give a performance, 2pm.

Oakland Zoo 9777 Golf Links, Oakl; (510) 632-9525. Daily, 10am-4pm. \$3.50-6.50. Parking \$3. More than 300 animals from around the world occupy 100 acres of land. Sat: The museum celebrates International Migratory Bird Day with several special events, 11am-3pm.

every week

Chinese music lessons Chinese Culture Center, 750 Kearney; 986-1822. Sun, 10am-noon, 1:30-3:30pm. \$15. Multi-instrumentalist Hong Wang leads ongoing lessons in traditional Chinese music for beginners.

Figure drawing session SPEC's Twelve Adler Museum Cafe, 12 Saroyan; 391-3191. Sun, 1pm. \$12.50. This workshop sets live models of different sizes and sexes in a professional setting for artists of all skill levels.

FOOT! Meet at Fairmont Hotel, 950 Mason; 637-5453. Daily, 1pm. \$20, reservations required. Experience the fun side of historical San Francisco during this comedian-led walking tour.

'Genderopoli' Harvey Milk Civil Rights Academy, 4235 19th St; 552-7200. Thurs, 7pm. Free. Youth 23 and under will have a chance to explore the complexities of gender during this five-week course.

Hawaiian chorus singing Bethany United Methodist Church, 1268 Sanchez; 701-7011. Mon, 7:30pm. \$15 for monthly membership. The Na Leo Nahaenahe is looking for new members to join its Hawaiian chorus; previous experience and the ability to speak Hawaiian are not required.

'Introduction to Buddhist Meditation' Various locations; 585-9161. Mon-Wed, call for times. Donation. Learn about philosophy and meditation during this ongoing drop-in class.

Lyric 123-127 Collingwood, 1-800-246-PRIDE. Various ongoing events; call for times and prices. This center holds many events for lesbian, gay, bisexual, transgender, and questioning youths 23 and younger.

Opera workshops Jon Sims Center for the Performing Arts, 1519 Mission; 554-0402. Thurs, 2-5pm, 6-9pm, Fri, 6-9pm, Sat, 10am-1pm, 2-5pm. Free, reservations required. Visiting composer and librettist Carla Lucero conducts a series of workshops in various vocal disciplines; call for details.

Quicktricks bridge club Metropolitan Community Church, 150 Eureka; 621-4582. Tues, 7pm. \$5, second time free. This weekly bridge club is open to players of all skill levels; partners are provided.

'SF Games' Cafe Commons, 3161 Mission; 679-3678. Fri, 7-10pm. Free. Everyone is invited to

play games, including hearts, Scrabble, and dominoes — or you can bring in games — in this weekly group.

'Shakespeare-E-Oke' Argus Lounge, 3187 Mission; 824-1447. Mon, 9:30pm. Free. Join a group reading of the Bard's oeuvre.

Tsunami water polo Hamilton Pool, Post at Steiner; 875-7075. 11am, call for price. Join this gay and lesbian friendly water polo team for a day of practice and fun.

Bay Area

Parenting classes Bananas, 5232 Claremont, Oakl; (510) 658-7353. Mon, 7-8:30pm. Free. These year-round classes feature topics led by a facilitator and group support.

Turning Point Career Center orientations YWCA, 2600 Bancroft, Berk; (510) 848-6370. Tues, 1:30pm. Free. This orientation outlines the various job-seeking resources available to the public.

Young queer women's group Pacific Center, 2712 Telegraph, Berk; (510) 548-8283. Tues, 8-9:30pm. Free. Women of all ages who are coming out as lesbians or questioning their sexuality are invited to join this discussion and support group.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography 655 Mission; 495-7000. Daily, 11am-5pm (first Thurs, 11am-8pm). \$2-5. "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. Through July 15. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. May 9-July 15.

Asian Art Museum Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (first Wed, 9:30am-8:45pm). \$7, \$5 seniors, \$4 youths. "Taoism and the Arts of China." One hundred and fifty works of art including scroll paintings, sculpture, calligraphy, textiles, ritual objects, and books from 500 B.C. to A.D. 1800. Through Sun/13. "Views of Islamic India." Ten prints by Thomas and William Daniell. Through Oct 7.

California Historical Society 678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. \$3, \$1 seniors and students, free for five and under and members. "Splendide Californie: French Artists' Impressions of the Golden State." More than 80 works of art from public and private collections. Through June 10.

California Palace of the Legion of Honor Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. \$7, \$5 seniors, \$4 for 12 to 17, free for 11 and under (free second Wed). Permanent exhibitions include a survey of art from the Renaissance to the modern era.

"Toulouse-Lautrec and the Spirit of Montmartre: Cabarets, Humor, and the Avant-Garde 1875-1905." More than 73 works by Henri Toulouse-Lautrec and more than 400 prints, posters, drawings, books, and pieces of ephemera from artists and performers of Montmartre from the late 19th century. Through May 27. "Acquisitions of an Archive: The Graphic Works of Ed Ruscha." Over 50 prints by Ed Ruscha. May 12-Sept 9.

Jewish Museum San Francisco 121 Steuart; 543-8880. Sun-Thurs, noon-5pm. \$3-4, free for 12 and under and members. "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. See "Strangers on a Train," page 53. Through June 28.

Museo Italo Americano Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). \$3, \$2 students and seniors; free for 11 and under and on

Continued on page 90

Weaving Our Roots: Native Art in the Parks

a month-long series of FREE events in SF parks in May

TULE ELK PARK
Thursday, May 3

DOLORES PARK
Saturday, May 5

HANS SCHILLER PLAZA
Saturday, May 5

HOLLY PARK
Sunday, May 6 & Tuesday, May 15

GLEN PARK
Saturday, May 12

BROOKS PARK
Saturday, May 12

BUENA VISTA PARK
Monday, May 14

HERON'S HEAD PARK
Tuesday, May 15

MUWEEKMA OHLONE PARK
Saturday, May 19

STRYBING ARBORETUM
Sunday, May 20

Sponsored by the Neighborhood Parks Council
and the Native American Cultural Center

FOR SCHEDULE OF EVENTS, (415) 621.3260
www.epowwow.org * www.sfneighborhoodparks.org

AMBIENT



FOLK



CONCERT HALL



DANCE



JUNE 2 & 3:

THERE WILL ALSO
BE EVENTS AT:

MAY 9TH - JUNE 3RD

INFO:
sfworldmusicfestival.org
415 553 6272

TICKETS:
ticketweb.com
800 965 4827

COWELL THEATER: FORT MASON CENTER

Nazarkul Seidrahmanov & Maira Baibakbaeva, Jumping Buddha Ensemble, Pejman Hadadi & Hossein Behroozi-Nia & Namah Dance Group, Hossein Omoumi, Gamelan Sekar Jaya, Rahman Asadollahi, Azerbaijani Group, Georges Lammam Ensemble, Master Indian Percussionists: Pandit Swapan Chaudhuri, Ganesh Kumar, T.H. Subash Chandran, & Uttam Chakraborty w/Tabla Rasa

ASHKENAZ: 1317 San Pablo Ave @ Gilman St@17th
NUSH NUSH: 496 14th St @ Guerrero St
THE ELDO ROOM: 647 Valencia St@17th
SFSU: Creative Arts Building, Rm 154



Museums

From page 89

first Wed. "Il Maestro e l'Allievo." Works by Oskar Kokoschka, Silvio Loffredo, and Marco Sassone. May 10-July 8.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm. \$9, \$6 seniors, \$5 students, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm). "Sol LeWitt: A Retrospective." Wall drawings, structures, works on paper, photographs, and books from the artist's personal collection. Through Mon/21. "Native to the Land: Photography and the North American Indian, 1870-1930." An exhibit of rare photographs on the subject of Native Americans. Through June 12. **San Francisco Performing Arts Library and Museum** 401 Van Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free. "Verdi by the Bay." A historical exhibition of Verdi performances. May 9-Aug 24.

"San Francisco in Song." Ongoing. "Maestro: Photographic Portraits of Tom Zimberoff." Portraits of national and international conductors. Ongoing.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. \$3 donation. "Telling Time: To Everything There Is a Season." Part 1 of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002.

Museum of Anthropology 103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm. "Sites Along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through June 30.

Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm;

Sun, noon-5pm. \$6, \$4 seniors and students. "California Species: Biological Art and Illustration." Works that focus on detailing native California species and habitats. Through Sun/13. "Capturing Light." More than 200 images relating to California by 100 photographers over the past 150 years. Through May 27.

UC Berkeley Art Museum 2625 Durant, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-9pm. \$6, \$4 seniors and youths, free for 12 and under, UC Berkeley students/faculty, and members. "Ed Osborn/Matrix 193: Vanishing Point." Ed Osborn's current exhibit stretches the definition of art, since his work isn't even a physical object but rather a collection of sounds emanating from the museum structure itself. Osborn has affixed a small speaker driver to the base of the building's ground-floor windows. These drivers vibrate the glass panes, effectively turning them into a speaker system that amplifies sounds throughout the museum and the nearby sculpture garden. The low, shifting drone of Osborn's musi-

cal composition is inescapable, but he chooses low-frequency pitches so that our ears will be unable to locate the precise point of origin. Through Sun/13. (Westbrook) "Joe Brainard: A Retrospective." Collages, paintings, drawings, book covers, and assemblages by Joe Brainard. Through May 27. "Ricky Swallow/Matrix 191: For those who came in late." New sculptures and drawings by Ricky Swallow. Through May 27. "Circa 1950." Through May 27.

Galleries

Opening

Artists' Television Access 992 Valencia; 824-3890. Mon-Sat, 10am-10pm. "Cajas Musicales/Music Boxes," mixed media works by Carlos Cartagena (Thurs/10, 6-9pm). May 10-31.

Balazo/Mission Badlands Gallery 2811 Mission; 920-0896. Sat-Sun, 2-6pm. "The One Time Status Art Show," paintings and mixed-media work by various artists (reception Fri/11, 8pm-midnight). Fri/11-Sun/13. **Belcher Studios** 69 Belcher; 255-8900. Sat-Sun, 11am-6pm. Various works by the artists of Belcher Street Studios (reception Fri/11, 6-9pm). Fri/11-Sun/13.

J.J. Brookings Gallery 669 Mission; 546-1000. Mon-Sat, 10am-6pm. Wooden sculpture by Duncan Johnson (reception Fri/11, 5-7pm). May 11-June 9.

Columbia Park Boys and Girls Club 450 Guerrero; 255-7162. Mon-Fri, 1-8pm; Sat, 10am-4pm. "Girls in the Hall," interactive art exhibit by girls in San Francisco's juvenile hall (reception Thurs/10, 7:30pm). May 10-June 10.

Crucible Steel 2050 Bryant; 648-7562. Daily, 10am-10pm. "Corpus Optics," photographs and mixed-media works by Bill Daniel, Victoria Mara Heilweil, and Isaac Immanuel. Through Aug 31. "Absence and Otherness," works by David Ivan Clark, Nuala Creed, Summer McCorkle, and Susan Peterson (reception Thurs/10, 6-9pm). May 10-30.

Kings Gallery 1187 Franklin; 776-4580. Mon-Fri, 9am-4pm; Sun, noon-2pm. "Impressions by the Bay," acrylic paintings by J.D. Sneed; "Reflections on Solitude, Time, and Space," black-and-white photographs by Ed Fields (both receptions Sun/13, 4-6pm). Both exhibits run May 13-June 3.

Lair of the Minotaur Gallery 3316 26th St; (S10) 848-1747. By appt only. "Evidence: life.style.creation," contemporary urban painting by local artists. Fri/11, 7-10pm.

Place Pigalle 520 Hayes; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm-2am. "Living by Numbers: works on paper 2000/2001," work by Jürgen Trautwein (reception Thurs/10, 7-10pm). May 10-June 12.

San Francisco Arts Commission Gallery 401 Van Ness; 554-6080. Wed-Sat, noon-5:30pm. "The Gateway Project: Natural Forces," conceptual works using installation, sound, video, and computer technologies (reception Fri/11, 5:30-8pm). Through June 16.

Vorpal 393 Grove; 397-9200. Tues-Sat, 11am-6pm. Mezzotints by Yozo Hamaguchi. Through Sat/12. New paintings by Kathleen Dunne (reception Fri/18, 5:30-8pm). May 15-June 30.

Bay Area

Palo Alto Art Center 1313 Newell, Palo Alto; (650) 329-2366. Tues-Sat, 10am-5pm (also Thurs, 7-9pm); Sun 1-5pm. "Youth Art," works by K-12 students in the Palo Alto Unified School District (reception Tues/15, 6-8:30pm). May 13-June 3.

Pro Arts 461 Ninth St, Oak; (S10) 763-4361. Wed-Sun, 11am-5pm. "East Bay Open Studios 2001," sample work by more than 400 participating artists. Through June 17.

Ongoing

Becker-Colonna Egyptian Gallery 1600 Holloway, San Francisco State University, Humanities Bldg, Room S10; 338-1500. Mon-Fri, 11am-4pm. "Sunrise-Sunset: Life and Death in Ancient Egypt," jewelry, games, model boats, palettes, and scarabs from ancient Egypt. Through Fri/11.

John Berggruen 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. "Water Series," works by Bo Bartlett; "Life Line," recent paintings by Squeak Carnwath. Both exhibits through June 2.

Bonnafont 946a Greenwich; 431-7546. Sat-Sun, 2-5pm and by appt. Paintings by Shelley Hoyt.

Through Sun/20.

Buchon 540 Hayes; 863-2891. Tues-Sat, 11am-6pm; Sun, noon-5pm. Recent paintings by Tim Wilson; new work by Whitney Cowing. Through Tues/15.

Canvas Cafe Gallery 1200 Ninth Ave; S04-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm. Changing exhibit of original artwork by emerging Bay Area artists. Ongoing.

Chinese Culture Center 750 Kearny, Third fl; 986-1822. Tues-Sun, 10am-4pm. "Family Explorations," mixed-media works by Flo Oy Wong (reception Sat/12, 2-4pm). Through July 8.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Spaceships, Birds, and Boomboxes," group exhibition. Through Sat/19.

Encantada 908 Valencia; 642-3939. Tues-Sun, noon-6pm; Fri-Sat, noon-8pm. "Springfever," new works by Tony De Carlo. Through Sun/20.

Erickson and Elins 345 Sutter; 981-1080. Tues-Fri, 10am-5:30pm; Sat, 11am-5pm. "Sanctuary," recent paintings by Jennifer Bain. Through June 2.

Fine Arts Gallery Fine Arts Building, Room 238, 1600 Holloway, SFSU; 338-6535. Mon-Sat, noon-4pm. See Critic's Choice.

Focus Gallery 2423 Polk; 567-9067. Tues and Thurs, noon-9pm; Sun, Wed, Fri, and Sat, noon-6pm. "Landmark," photographs by Adair L. Oesterle (reception Thurs/10, 6-9pm). Through May 31.

Haines 49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm). Paintings by Max Cole. Through Sat/12.

HANG 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. "Urban Observations," recent work by Catherine Mackey. Through May 26.

Jack Hanley Gallery 395 Valencia; S22-1623. Wed-Sat, 11am-6pm. "White," photographs by Tjeborn Rodland. Through June 3.

Herbst International Exhibit Hall 385 Moraga; 824-6521. Thurs, noon-8pm; Fri-Sun, noon-5pm. "Remembering the Holocaust," mixed-media paintings by Barbara Silo; "Visas for Life: The Righteous Diplomats," a historical photographic exhibition about Holocaust rescuers. Through Tues/15.

Hosfelt Gallery 430 Clementina; 495-5454.

Tues-Sat, 11am-5:30pm. "Contemporary Figuration." "Figuration" is the theme among the 35 works in this multiartist, multidecade show, but not in the traditional sense: there's a conspicuous absence of human bodies. Some artists use a stand-in to suggest the human figure. Others hide or distort it, including Anthony Disenza, whose untitled film loop turns a few moments' footage of Jerry Springer's audience into an almost unrecognizable digital mess. Liliana Porter's *Disguise (monkey)* is two simple pen drawings of a couple of bunnies on two pieces of ordinary lined binder paper. The rabbits are identical except that the one on the right is hiding behind a small plastic gorilla mask glued to the page. The work's simplicity cuts to the chase; Porter states the show's essential "figural" dilemma (how much to show? how much to conceal?) without any need for custom electronics and high-tech photographic techniques. Through Sat/19. (Westbrook)

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. "Inciso come Scritto," books and designs by Sandro Martini. Through Fri/18.

John F. Kennedy University Arts and Consciousness Gallery 2956 San Pablo, Berkeley Business Center, Berk; (S10) 649-0499. Mon-Fri, 11am-5pm. "LIVEwork," individual and collaborative works by Jennie Braman, Cindy Cleary, Judi Miller, and Airlie Mulvaney. Through Fri/11.

George Krevsky Gallery 77 Geary; 397-9748. Tues-Sat, 11am-5:30pm. "Play Ball," the art of baseball. Through Sat/19.

Logan Galleries California College of Arts and Crafts, 1111 Eighth St; S51-9210. Mon, Wed-Sat, 11am-5pm; Tues, 11am-9pm. "Tracking," contemporary video works by various artists. In Sergio Prego's video installation "Tetsuo, bound to fail" the artist arranges up to 40 cameras around himself in an inward-facing circle, and he jumps around while they shoot nearly simultaneous photos of his antics. He then transfers the stills to video, arranging them in rapid sequence so that the events of a single second seem to last a minute or more. More than any other work in the show, Prego's film subverts the traditional idea of "tracking" as a natural way to lead the viewer from here to there. Instead of offering a predictable, real-time progression of events, seen through the

critic's choice: art

'2001 Master of Fine Arts Thesis Exhibition'

Through Fri/18 (also May 26), San Francisco State University Fine Arts Gallery

Constance Maher's family shouldn't have left her alone so much as a child. That's her own partial explanation, anyway, for the violent and gory art that now emerges from her adult brain. She is only one of eight MFA candidates participating in this show, but her work dominates the gallery space with its sheer power to disturb. Collage after collage depicts young girls and cute little animals engaging in acts of sadomasochistic mayhem. In one particularly upsetting scene a teddy bear, a little yellow duck, and a bunny all hang from nooses, their limp heads dangling awkwardly on broken necks, while a decapitated teddy bear sits on the floor with a bloody cleaver still stuck in its body, and two goldfish float belly-up in a bowl. Micah Messenheimer also expresses a lot of anger through her art, but she's much more subtle about it. Her installation, *The Social Function of Incarceration*, raises awareness of unsafe working conditions in California's prison industry and argues that prisoners are treated like expendable slave labor. Using nearly invisible gold ink, Messenheimer has screen-varnished quotes from prisoners and prisoners' rights activists onto school desks that were made by inmates. Four of the desks are on display in the gallery, and she has placed many more into random classrooms throughout SFSU. It's hard to know how to interpret her quotes and statistics without any explanation or context, but it's guerrilla art, not a formal research project. Messenheimer leaves it up to us to research the facts and draw our own well-considered

conclusions. Other artists in the show include Reuben Lorch-Miller (whose beautiful digital skylight sits on the ground, rather than in the ceiling), Daniel P. Doherty, Debra J. Gardner, Lara King, Patricia Rodriguez, and Fay Zhang. Mon.-Sat., noon-4 p.m., Fine Arts Building, Room 238, 1600 Holloway, S.F. (415) 338-6535. (Lindsey Westbrook)

VISUAL DIARY (2000-2001) BY CONSTANCE MAHER

You may not have
an opinion.
But then you're
an onion.

Interested in studying at the world's largest college of art, design and communications? The five colleges which make up the London Institute - Camberwell, Central Saint Martins, Chelsea, London College of Fashion and London College of Printing - offer a programme of MA courses which is second to none. Courses include book arts, conservation, communication design, design studies, fashion, film, fine art, graphics, industrial design, multimedia, scenography and textiles - more layers than an onion, more fish than a Hirst.

Contact Frances Morris (Ref: SFG),
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Email f.morris@linst.ac.uk
Website www.id.linst.ac.uk

THE LONDON INSTITUTE

"eye" of a single camera, he splices together dozens of views of the same moment, ripping apart and reassembling the very idea of time as we know it. Through Sat/12. (Westbrook) "Plob," work by Karin Rashid. Through Sat/12.

Richard MacDonald 445A Sutter; 263-5490. Mon-Thurs, 10am-6pm; Fri-Sat, 10am-9pm; Sun, 11am-5pm. Figurative bronze sculptures by Richard MacDonald. Through Mon/14.

Market Street Sidewalk kiosks between Embarcadero and Van Ness. 252-2559. Sidewalk exhibition of poster art by Jon Rubin. Through Thurs/17.

Anthony Meier 3007 Jackson; 351-1400. Tues-Fri, 11am-5pm. New work by Zoe Leonard. Through Fri/11.

Scott Nichols 49 Geary, Fourth fl; 788-4641. Tues-Sat, 11am-5pm. "Vessels of Light," works by Susannah Hays. Through June 9.

New work by Mona Kuhn. Through June 30. **Octavia's Haze** 498 Hayes; 255-6818. Tues-Sat, noon-6pm; Sun, 11am-5pm. "Winter Series," paintings by Julie McNiel. Through Sun/13.

Paxton Gate 824 Valencia; 824-1872. Sun-Thurs, noon-8pm; Fri-Sat, noon-9pm. Works by Jennifer Hale. Through June 17.

Pena del Sur 2870A 22nd St; 550-1101. Fri-Sat, 8pm-midnight. "Mexican Imagery," wood, linoleum, and metal etchings by Ricardo Garcia. Through May 31.

project rm 49 Geary, Ste 440; 296-8405. Tues-Sat, 10:30am-5:30pm. Drawings and paintings by Mario Dalphra. Through Sat/19.

Refusalon 20 Hawthorne; 546-0158. Tues-Sat, 10am-6pm. Photographs by Jonathan Hammer. "The Beauty of a Slow Dripping Force," works by Marcy Freedman. Both exhibits through May 26.

Rex Cafe 2323 Polk; 441-2244. Sun-Tues, 5:30-10pm; Wed-Sat, 5:30-11pm; Sat-Sun, 10am-3pm. New paintings by Teresa Moore. Teresa Moore doesn't particularly enjoy painting men — there isn't a single one in this showing of her latest work — but she clearly loves to paint women, giving them large purple-red lips, unnaturally wispy fingers, long curvy necks, and eyes so huge that they are sometimes wider than the faces they adorn. But even though the women in her pictures are clearly feminine, it's certainly not a vulnerable, little-girl kind of femininity. Moore's women are much more confident than that — self-possessed and secure in the power of their gaze. She also imbues them with an intensely realistic physical presence and a palpable sense of comfort with their own bodies. Through June 30. (Westbrook)

Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed-Fri, 1-6pm; Sat-Sun, 12-6pm. "A Place Called Home," photographs by Paul Kwilecki. Through Sat/12.

Diego Rivera 800 Chestnut; 771-7020. Daily, 9am-9pm. Works by Matt Baruso, Valerie Huhn, and Sarah Ball. Through Sat/12.

S.F. Arts Commission In window, 155 Grove; 554-6080. 24 hours. "In Blue," an installation by Victor Ariel Chavez. Through Thurs/10.

S.F. Art Institute Walter and McBean Galleries, 800 Chestnut; 749-4563. Mon-Sat, 11am-6pm. "Live Forever," new work by Lee Bul. Lee Bul's latest project offers viewers an unlikely opportunity to belt out a tune in public. Her exhibition taps into an Asian pop staple as she transforms the gallery into a karaoke-plex of three sing-along video installations, with which she blurs the lines between art, entertainment, and public and private forms of emotional expression. Through Sat/19. (Helfand)

San Francisco Center for the Book 300 De Haro; 565-0545. Mon-Fri, noon-5pm. "Convergence," works by Michael Burke, Dominic Riley, and Joanne Sonnichsen (reception Fri/11, 6-8pm). Through June 1.

SF Photography Center 50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm. "Unified States of Mind," portrait photography by Paul Sabo (reception Thurs/10, 7-9pm). Through May 31.

San Francisco Women Artists Gallery 370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm. "Flora and Fauna," all media exhibit (reception Thurs/10, 5:30-7:30pm). Through June 2.

Andrea Schwartz 333 Bryant; 495-2090. Mon-Fri, 9am-5pm. Work by Gordon Huether. All the works in Huether's *Salvage Series* are made from found pieces of metal except one, *Salvage Series 3*, but you'd never

know it wasn't as old as the rest. Mottled and aged-looking, a long ridge of bumps protrudes from its metal like a miniature mountain range. Looking carefully through some small punctures in the surface, you can barely see a few tiny pieces of dichroic glass, which reflect light so brilliantly that they look like Christmas-tree lights. Huether likes to turn his artworks into "treasure hunts," coaxing us to peer around, above, and underneath layers of glass and metal to find what's hidden there. But there are no concealed wires or switches — just some industrial refuse that Huether has ingeniously bent, cut, and bolted together into something lovely. Through May 25. (Westbrook)

Marcel Sitcoske 251 Post; 434-4804. Mon-Sat, 10am-6pm. Works by Rainer Gross. Through Sat/12.

600 Townsend 600 Townsend; (510) 236-PRSG. Mon-Fri, 9am-6pm. "Becomings," sculptures by various artists. Through Fri/18.

SomArts 934 Brannan; 552-2131. Tues-Sat, noon-4pm. "Portrait of a Community," paintings by Lenore Chinn (reception Thurs/10, 5:30-7:30pm). Through June 10.

Southern Exposure 401 Alabania; 863-2141. Tues-Sat, 11am-5pm. "Prototypes for Spalanzani," mechanical sculpture by Pete Beeman. Through Sat/19.

Space 743 743 Harrison; 777-9080. Wed-Sat, noon-5pm; also by appointment. "As She Seems," installation, performance, and video by Jann Nunn. Through Sat/19.

Studio Z 38 Mason; 982-1455. Call for appt. "Now New Near Dear," works by Judy Gitelsohn (reception Sun/13, 1-5pm). Through Tues/15.

3A Garage Architecture Gallery 27 South Park; 543-3347. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. Photography by Julius Shulman. Through Sat/19.

Velvet da Vinci 508 Hayes; 626-7478. Tues-Sat, noon-6pm; Sun, noon-4pm. "Jewelry from Barcelona," a showcase of contemporary art metalsmithing. Through May 31.

Bay Area

ACCI 1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm. "Photography, Sculpture, Glass," a group exhibition of five Bay Area artists. Through Sat/12.

Alice Arts Center 1428 Alice, Oakland; (510) 238-7221. Call for times. "The Oaklandish Poster Campaign," poster and street art. Through May 31.

Artisans 78 East Blithedale, Mill Valley; (415) 388-2044. Tues-Sat, 11am-6pm; Sun, noon-5pm. "The High School Art Show 2001," a selection of works by various artists. Through May 31.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "Youth Arts Festival," art by kindergarten through eighth-grade students of the Berkeley Unified School District. Through Sat/12.

Berkeley Potters Guild 731 Jones, Berk; (510) 524-7031. Call for appt. "Spring Show and Sale," works by 15 clay artists. Sat/12-Sun/13.

Crucible 1036 Ashby, Berk; (510) 843-5511. Mon-Sun, noon-6pm. "The Name of the Artist Is Meadowsweet Dairy," exhibit of work by a collaboration of four artists. Through Tues/15.

East Bay Municipal Utility District Administration Building 375 11th St, second floor lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm. "Photomontage Imagery," works by Sister Adele Rowland (reception Thurs/10, 11:30am-1pm). Through June 22.

Christensen Heller 5831 College, Oakl; (510) 655-5952. Tues-Sat, 11am-6pm; Sun, noon-5pm. "In Honor of Mothers and Daughters," paintings and sculpture by four artists (reception Fri/11, 6-8pm). Through July 8.

Ihey! 4920B Telegraph, Oakl; (510) 428-2349. Tues-Sat, 11am-6pm; Sun, 11am-5pm. Recent works by Josh Keyes. Through June 2.

Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5pm and by appointment. Prints and paintings by Gary Shaffer. Through Fri/11.

Continued on page 92

Claudia Shear Tom Riis Farrell in Bob Stillman dirty BLONDE STARRING THE BROADWAY CAST



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- Jan Wahl, *KCBS Radio, KRON TV*

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something special happening on stage that gives you an
incredible EMOTIONAL WALLOP. - Pat Craig, *Contra Costa Times*

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Galleries

From page 91

National Institute for Art and Disabilities 551 23rd St, Richmond; (510) 620-0290. Mon-Fri, 10am-3pm and by appt. "Voices," books, prints, paintings, and sculpture (reception Thurs/10, 5-7pm). Through June 29.

Photolab 2235 Fifth St, Berk; (510) 644-1400. Mon-Fri, 8:30am-6:30pm; Sat, 9am-3pm. "PASSING: The Re-Definition of Sex & Gender through the Personal Re-Presentation of Self," black-and-white photography by Ann P. Meredith (reception June 7, 6-8pm). Through June 16.

Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. Tues-Fri, 10am-4:30pm; Sat, noon-4:30pm. "Youth Vision: Annual Celebration of Young Artists," artwork by West Contra Costa Unified School District's students. Through Wed/16.

Scotland Yard 3135B Filbert, Oak; (510) 547-8298. Call for appt. Works by Don Porcella, Fred Kling, and Christopher Goldman. Through Sun/13.

Spanish Speaking Citizens' Foundation 1470 Fruitvale, Oak; (510) 530-0572. Works by Ernesto Hernandez Olmos and Veronica "Yazmin" Chaves. Through Fri/18.

Telegraph Avenue Storefronts Between Bancroft and Dwight, Berk; (510) 704-0614. Photographs by Pete Rosos. Through Sun/20.

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Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Bash — Latterday Plays Venue 222, 50 Phelan; 239-3132. \$5-10. Opens Fri/11, 8pm. Runs Fri-Sat, 8pm; Sun/20, 2pm. Through Sun/20. City College Arts Department presents three plays by filmmaker Neil Labute. **Betty's Summer Vacation** Actors Theatre of San Francisco, 533 Sutter; 296-9179. \$25 (previews \$12; opening night \$35). Previews Fri/11-Tues/15, Thurs/17, 8pm. Opens Fri/18, 8pm. Runs Thurs-Sat, 8pm; Sun, 7pm. Through July 14. In this comedy by Christopher Durang a woman named Betty has unsuspectingly rented a vacation house with a group of dangerous outcasts.

The Clouds, the Ocean, and Everything in Between New Langton Arts, 1246 Folsom; 440-5545. \$15-18 (previews \$8; opening night \$30). Previews Fri/11-Sat/12, Wed/16, 8pm; Sun/13, 7pm. Opens Thurs/17, 8pm. Runs Wed-Sat, 8pm; Sun, 7pm. The winner of East West Players Y2K New Voices Playwriting Competition, this dark comedy tracks the lives of three young adults from their college years to their uncertain futures.

Contact Curran Theatre, 445 Geary; 551-2000. \$37-80. Opens Tues/15, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm; Mon/21, 8pm); Sun, 2pm (Sun/20, no show). Through June 24. See 8 Days a Week, page 64.

'Master Harold' ... and the boys Geary Theatre, 415 Geary; 749-2228. \$15-61. Opens Wed/9, 8pm. Runs Tues-Sat, 8pm (also Wed, Sat, 2pm; Tues/15, 7pm show replaces 8pm show); Sun, 2pm (also Sun/13, 7pm; Wed/9, May 23 no 2pm show). Through June 3. Produced by ACT and directed by Laird Williamson, Athol Fugard's drama is set in 1950s South Africa, where a white teenager is forced to deal with prejudice and injustice. **The Most Fabulous Story Ever Told** New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25 (opening night \$35). Previews Wed/9-Sat/12, Wed/16-Fri/18, 8pm; Sun/13, 2pm. Opens Sat/19, 8pm. Runs Wed-Sat, 8pm; May 27, June 10, July 1, and July 8, 2pm. Through July 14. The New Conservatory Theatre Center presents Paul Rudnick's farce about the creation of the world.

Dh, Progeny! Shelton Theatre, 533 Sutter; 601-3499. \$15-20. Opens Fri/11, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through June 17. PJB Productions presents an original musical revue about being a parent in today's world.

Bay Area

Planet Janet La Val's Subterranean Theatre, 1834 Euclid, Berk; (510) 464-4468. \$7-12 (previews, pay what you can). Previews Thurs/10, 8pm. Opens Fri/11, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through June 10. The Impact Theatre presents a play by Bret Fetter about the turbulent love lives of six young adults.

Ongoing

Apertura Modotti Brava Theater Center, 2789 24th St; 392-4400. \$20-28. Wed-Sat, 8pm; Sun, 3pm. Through Sun/20. Tina Modotti has gradually emerged from the shadow of photographer Edward Weston to be acknowledged as a fascinating figure in her own right, not just a gifted artist but a fervent revolutionary. Ellen Gavin's long-awaited play about her, however, is a deep disappointment: a superficial pageant that skims the high points of Modotti's life while illuminating precious little about the woman herself. Gavin gives us the facts schematically dramatized, but the play has no focus or point of view: its sharpest scenes are two brief interludes with contemporary characters who share an obsession with Modotti. Director Amy Mueller tries hard for a cinematic flow that never got flowing on a clunky opening night, although Daniel Gamberg's sharp projections add considerable visual flair. Arianna Ortiz fails to make much impression in the central role, and between spotty projection and some execrable international accents, it's tough to appreciate the rest of the cast. Still, Celia Shuman, Roberto Robinson, and Carla Pantoja manage some bright moments in multiple roles. (Rosenstein)

Bouncers Edinburgh Castle Pub, 950 Geary; 522-9621. \$10. Fri-Sun, 8pm. Through Thurs/17. Claudio Aronica directs John Godber's comedy about British nightclub bouncers.

Cabaret Orpheum Theatre, 1192 Market; 551-2000. \$35-76. Tues-Sat, 8pm (also Wed, Sat, 2pm); Sun, 2pm. Through Sun/20. Andrea McArdle performs as Sally Bowles in this classic Kander and Ebb musical.

Cloud 9 New Conservatory Theatre Center, 25 Van Ness; 861-8972. \$15-25. Wed-Sat, 8pm (also Sun/13, May 27, and June 10, 2pm). Through June 30. Caryl Churchill's satire is set in 1880s British Africa, and explores the connection between colonial oppression and sexual oppression.

Dimly Perceived Threats to the System Exit Theatre, 156 Eddy; 440-4913. \$12-17. Fri-Sat,

8pm. Through May 26. Jon Klein's black comedy focuses on a dysfunctional family on the verge of cracking.

Dirty Blonde Theatre on the Square, 450 Post; 433-9500. \$30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Through June 17. On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)

Don't Make Me Look Too Psychotic Bannam Place Theater, 50A Bannam Place; 986-4607. Sat/12, 3pm, \$15. Starting Thurs/17: Thurs-Sat, 8pm, \$15-18. Extended through Sept. 1. Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)

Finding the Sun and Life under Water Exit Theatre, 156 Eddy; 285-4319. \$15. Fri-Sat, 8pm. Through May 26. Beaches are elemental places, inspiring contemplation of the Big Questions, but that's only one unifying thread in this double bill of one acts.

Richard Greenberg's *Life under Water* and Edward Albee's *Finding the Sun* combine into an elegant fugue of acid wit, fractured families, tangled sexual webs, madness, joy, and the fragility of life. Greg Land's direction of Greenberg's play has almost no visual sense and gets off to a shaky start, but eventually the excellent material and strong performances by Gillian Brecker and David Cramer take hold. Director Susannah Martin does much stronger work on Albee's play, and Paula Barish and Zac Jaffee turn in fine performances. The evening gets long and never quite achieves the spell it means to cast. But it shines a welcome light on a woefully underappreciated playwright (Greenberg) and an unfairly neglected play (Albee's), and their thoughtful combination makes for another intelligent offering from Paducah Mining Co. (Rosenstein)

For Colored Boys ... who have considered s-currls when the hot comb was enuf Theatre Rhinoceros, 2926 16th St; 861-5079. \$12-25. Wed-Sat, 8pm; Sun, 7pm (also Sun/13, Sun/20, and May 27, 3pm). Through June 2. See "Moon Magic," page 50.

Henry Miller in Brooklyn Potrero Hill Neighborhood House, 953 De Haro; 289-6877. \$12-20. Fri-Sat, 8pm (Fri/18, no show); Sun, 7pm. Through Sun/20. This chamber opera by librettist Mel Clay and composer Mark Alburger is a kind of prequel to *Henry and June*, a fictionalized account of the pre-Paris Miller and his torturous love triangle with his wife, June, and her lover Jeanne. This premiere staging by Goat Hall Productions is clearly shoestring, and director Harriet March Page hasn't thought up much for the performers to do besides sing their thoughts to one another. But Clay's libretto captures Miller's alternately pained and ecstatic voice, and although the Kurt Weill influences in Alburger's score at times get a little too familiar, the show's overall musical sensibility is enticingly eclectic. Rick Richetta as Miller is a strong singing actor, and Tisha C. Page sings beautifully as June, but neither she nor Elaine Foley Romanelli as Jeanne find much of the piece's humor or eroticism. (Rosenstein)

Hotel Angulo Intersection for the Arts, 446 Valencia; 626-3311. \$9-15 (Thurs, pay what you can). Thurs/10-Mon/14, 8pm. Set on the mean streets of the Mission District, Luis Saguar's play delves into the world of drug addicts and dealers: the aspirations and

dashed hopes, the violence and despair, the unexpected kindnesses and friendships. It's all here, but unfortunately we've heard most of it before. Saguar has an ear for the Mission's specific dialects and humor, and his approach is deeply compassionate, but his tone is often painfully earnest, and many of the characters and situations are rife with cliché. The problems only get compounded by some fervently overwritten explanatory arias for each character, particularly for Paul Santiago as a presiding spirit. Director Margo Hall keeps the energy moving, and some great actors make the most of what they've got, particularly Wima Bonet, Michael Torres, and the splendid Rhonnie Washington, who could make the phone book sing. (Rosenstein)

It Could Have Been a Wonderful Life Bannam Place Theater, 50A Bannam Place; 986-4607. \$15-18. Thurs/10-Sat/12, 8pm. In this comedy by Fred Raker a former stand-up comedian finds himself working at a local public television station in Syracuse, New York, and questioning what it means to be successful.

Killing My Lobster Breaks the Bank Noh Space, 2840 Mariposa; 267-0642, www.ticketweb.com. \$10-15. Thurs/10-Sun/13, 8pm. Comedy troupe Killing My Lobster's latest show takes on greed, the economy, and cold hard cash.

Life during Wartime Il Teatro 450, 449 Powell, Third fl; 433-1172. \$15-20. Fri/11-Sat/12, 8pm. In Keith Reddin's dark comedy, a home-security salesman taps into the fears of his suburban clients to peddle his product.

Mapping the Box The Next Stage, 1620 Gough; 673-0304, ext. 3. \$12-20. Fri-Sat, 8pm. Through May 26. Bringing together video, animation, music, and drama, Combined Art Form Entertainment presents five playlets by three writers and four directors.

Artistic director Matthew Quinn's patchwork program produces mixed results but much to applaud along the way. If the evening begins out on a limb, with Phoebe Reeves's "Crazy Tree," a wooden take on a Japanese folktale, it recovers quickly with director-actor Dan Wilson's pop-up-book approach to Ursula K. LeGuin's haunted fairy tale "Darkness Box," in which characters act out their narration against a backdrop of Edward Gorey-like animation. Continuing the children's-story theme, "Whizzagiggle" marks the peak of the program.

Writer-director Shaun Church's Dr. Seuss-style rhyming fable about the perils of conformity features a fine comedic ensemble, lovely animation by Sara Irvani, and dramatic force thanks to Kenya Briggs's committed performance. Two more uneven but inventive pieces by Reeves explore destiny and free will among, first, a trio of reunited friends flanked by the three Fates and, then, a trailer-park Adam (Tony Nam) and Eve (Mara Luthane) appearing as contestants on a variety show hosted by God (Sidney Burrows). (Robert Avila)

The P.A. Cooley Show Theatre Rhinoceros, 2926 16th St; 861-5079. \$15. Thurs/10-Sat/12, 8:30pm; Sun/13, 8pm. In his self-titled show, San Francisco actor P.A. Cooley plays a gay diva on a comedic television show.

Penthesilea Studio 210, 3435 Cesar Chavez; 751-0439. \$10-15. Fri-Sat, 8pm (also Sun/13, 7pm). Through May 26. In this production by Theater Rhubarb, directors Jeffrey and Mark Nishimura focus on the topic of male chauvinism in Western mythology in Heinrich von Kleist's play about the Trojan War.

Rancho Grande Thick House, 1695 18th St; 401-8081. \$10-20. Thurs/10-Sun/13, 8pm. In the desert dreamscape of the American southwest, Mamie (Kathleen Hirai) is roaring into adolescence while contending with a lonely disciplinarian mother (Bonnie Aki-moto), a largely absent father (Michael Edo Keane), an irritating brother (Wayne Lee), and the mixed-up mythologies of West and East haunting her hormonally charged brain. The adventures of a Chinese American cowgirl sound like a tantalizing theatrical proposition, but other than a few flashes of multicultural wit, Eugenie Chan's overwritten and underdigested mélange turns out to be simply a disappointing mess. Hirai's spunky, bell-voiced Mamie and Elizabeth Mead's playful surrealist set are the best things about this otherwise graceless production. First-rate talents such as Aki-moto and Esperanza Catubig go largely wasted here, and aside from some creative movement flourishes, Tony Kelly's loping



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Fri/11-Sun/13, Cowell Theater

All of a sudden (and for damn good reason), Savage Jazz Dance Company is on the Bay Area dance map. Artistic director Reginald Ray Savage and his exhilarating company of dancers have been keeping their noses to the grindstone over in the East Bay for more than a decade: every single day, he teaches and they take class. Savage is as committed to jazz music as he is to jazz dance, which makes sense given that he sees the two forms as inseparable. Marcus Shelby and his orchestra play the tunes for which Savage names his dances, and the collaboration is no less than electrifying. Bringing an intellectualized dance perspective to a Savage Jazz show is like wearing a Young Republicans T-shirt to Burning Man. At the company's sold-out performances in Oakland, the audience called and responded as much as the musicians and dancers did, lending an all-encompassing improvisational edge to the entire experience. A

Night on the Barbary Coast features eight works by Savage accompanied by Shelby's orchestra and danced on the brink of religion. Fri.-Sun., 8 p.m. (also Sun., 2 p.m.); free school matinees Fri., 11 a.m. and 1:30 p.m. (call 510-496-4048), Fort Mason Center, Marina at Laguna, S.F. \$16-\$22. (415) 441-3687. (Sima Belmar)



PHOTO OF MARCUS SHELBY AND SUSANNAH BLUMENSTOCK BY CROWDWORK

direction is a long way from his best work. (Rosenstein)

► **Silence** Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. \$15-30. Wed-Sat, 8:30pm; Sun, 2:30pm. Extended through Sun/20. Moira Buffini's play about gender, identity, and class, now making its U.S. premiere at the Magic Theatre, looks back to the anxieties of Y1K. In the year 1000, Ymma (Nina Gold), princess of Normandy, is forced into marriage with the 14-year-old Cumbrian leader, Silence (Rachel Black). Raised as a boy, Silence is shocked to discover on his wedding night that he is actually a girl, and Ymma who at first vehemently resisted the match, now revels in the power this secret can give them both. Buffini takes a refreshingly irreverent tone that, while veering occasionally into Monty Python territory, makes much of this historical speculation into great fun. The play is too long, and the second act fails to live up to the promise of the first, but Buffini has a gift for witty characterization and dramatic poetry that underscores the humanity inside the social issues she tackles. (Rosenstein)

► **Snake in the Basement: The Prosecution of Rev. Bill Pruitt** The Marsh, 1062 Valencia; 826-5750. \$15-20. Thurs-Sun, 8pm. Through June 10. Local puppeteer Liebe Wetzel and her ensemble, Lunatique Fantastique, present a puppet play (opening again after premiering last year) that tackles an unlikely topic: a recent case in which several women brought charges of sexual molestation against a Dallas minister. Other than a bit of narration and song, the show is nearly wordless, portraying an archetypal tale of a man of god being tempted by the devils of his own nature, abusing the bodies and souls of women in his church, and ultimately being called to answer for his crimes. But that synopsis doesn't begin to account for the often remarkable power of the images Wetzel and her company evoke, or the density of the associations they weave with the simplest of means. (Rosenstein)

Water Buffalo Phoenix II Theatre, 653 Geary; (510) 444-7063. \$15. Fri-Sat, 8pm; Sun, 7pm. Through Sat/19. Bay Stage presents Jonathan Whittle-Utter's play about a troubled marriage.

Bay Area

Big Love Berkeley Repertory Theatre, 2025 Addison, Berk; (510) 647-2949. \$15.99-51.

Wed/9, Sun/13 7pm (also Sun, 2pm); Thurs/10-Sat/12, 8pm (also Sat/12, 2pm) See www.berkeleyrep.org for rest of schedule through June 10. The hit of last year's Humana Festival comes to Berkeley Rep with its original director, Les Waters, and much of the original cast. Inspired by Aeschylus's *Suppliant Women*, Charles L. Mee's play exuberantly transposes the story to contemporary Italy. Fifty Greek brides flee to Italy, seeking sanctuary from the 50 cousins to whom they've been unwillingly contracted in marriage. When the grooms arrive in hot pursuit, the women decide to submit, but make a pact to kill all their husbands on their wedding night. Mee brilliantly extrapolates from the surviving fragments of Aeschylus's trilogy to create a dizzying series of confrontations between the play's men and women. All streams of culture run intermingled through Mee, so it makes perfect sense that his Greek tragedy smacks equally of Chekhovian comedy, an overheated rave, Rodgers and Hart, and smackdown wrestling. Waters brings an almost unlimited physical inventiveness to Mee's work, and although the performances are a bit uneven, Mee's writing just gets better with every play. (Rosenstein)

Hedda Gabler Berkeley City Club, 2315 Durant, Berk; (510) 843-4822. \$30. Wed/9-Sat/12, 8pm; Sun/13, 2 and 7pm. Jon Robin Baitz's acclaimed new adaptation of Henrik Ibsen's classic play takes a bow in Berkeley. Baitz updates and Americanizes much of the language, stripping away its euphemism and formality. But although other productions of this version (one of which may find its way to Broadway next season) have matched Baitz's ambitions with a refreshing new understanding of the characters, this Aurora Theatre Company presentation seems stuck in fairly one-note, conventional interpretations. Stacy Ross would seem a natural for the titanic title role, but her work is a disappointment; tightly constrained in the lovely armor of Anna Oliver's period gowns, she does little more than rattle the cage bars in the most premeditated way. Under Loy Arcenas's unimaginative direction everyone seems to be dutifully hitting their subtextual marks. But this is essentially a *Hedda* we've seen many times before, more a 19th-century melodrama than a 21st-century tragedy. (Rosenstein)

Continued on page 94

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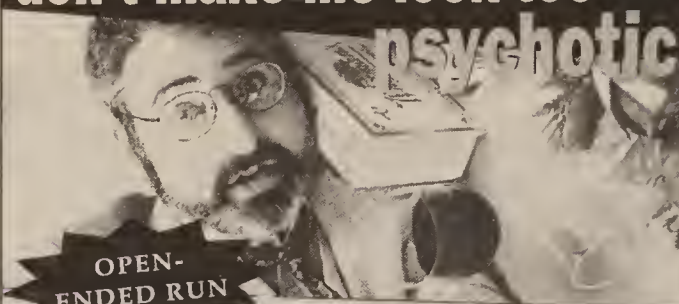
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Dance

From page 93

The LA Times
Loves Calle 54

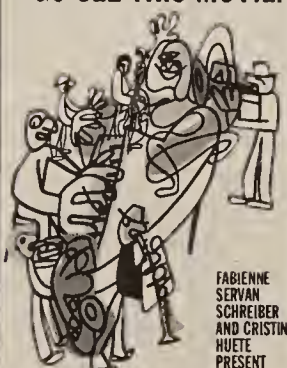
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CLAY
STARTS FRIDAY, MAY 11TH AT SELECT BAY AREA THEATRES

Proposals Dean Lesh Regional Center for the Arts, 1601 Civic, Walnut Creek; (925) 943-SHOW. \$19-26. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 2:30pm (Sun/20, 7:30pm).
Through May 26. This Neil Simon play is set in the 1950s at a summer family retreat in Pennsylvania's Pocono Mountains.
Sacco and Vanzetti: A Vaudeville Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208. \$24-40. Tues-Thurs,

7:30pm; Fri-Sat, 8pm; Sun, 2 and 7pm.
Through May 27. The Marin Theatre company performs this show.

dance

danceNaganuma SomArts Cultural Center, 934 Brannan; 441-8831. Thurs-Sat, 8pm. \$15. Asian American Dance Performances in

association with the Asian Pacific Islander Cultural Center and the South of Market Cultural Center celebrates its 27th home season by presenting three back-to-back weekends of wildly different dance. Weekend number two features Claudine Naganuma's dance company in *Ceremony of Angels*, a sculptural dance informed by classical ballet and butoh. Lesley Braithwaite, Kimberly Valmore, and Anne Westwick are the rarely seen but exceedingly strong dancers featured in the piece with Naganuma, and they are joined by an ensemble of young dancers trained by Beth Hoge at Oakland's Dan-space. The electronic music score is by composer Guillermo Galindo and performed by Galindo and Joel Davel, and the visual design is provided by Dale MacDonald, Summer-Jane Bell, and Stasha Luwia. (Belmar)
'Dances from the Heart' Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Tues, 7:30pm. \$50-250. See 8 Days a Week, page 64.
Joanna Haigood, Sara Shelton Mann, Mercy Sidbury Zaccho Dance Theatre's Studio, 1777 Yosemite, Ste 330; 822-6744. Sat-Sun, 2pm. \$12-15. Zaccho Dance Theatre presents *On the Spot*, two afternoons of dance improvisation by three of the Bay Area's most revered movers and shakers. Each contributor—Haigood, Shelton Mann, and Sidbury, who have distinctly different and equally consummate performance styles—provides a movement score to be interpreted by the ensemble, while composer Kitundu improvises an electro-acoustic sound score. The marvelous dancer-choreographer—children's book writer Remy Charlip offers the movement score for a fourth piece. The idea is to be creative on the spot, both in and of the moment. (Belmar)
Mary Reid and Smaller Than Life/Rebecca Salzer Dance Theater ODC Theater, 3153 17th St; 863-9834. Wed-Sun, 8pm. \$10-15. ODC Theater brings two dancer-choreographer-comedienne to its space, turning the often contemplative dance environment into a raucous good time. Rebecca Salzer, who might just be the Lucille Ball of postmodern dance theater, offers the premiere *Mother's Day Variations*, a light-hearted look at a heavy-bellied fact of life. In *Duet*, Salzer's own mother makes a "surprise" appearance, one that confused and then delighted the audiences at the now defunct Brady Street Dance Centre. Mary Reid is a veteran dance prancer, whose *Overload* is a hysterical look at four women overcommitted to the point of nearly being committed. Reid also presents *Fear Not*, a piece that blends garbage disposals, bird attacks, clowns, and snakes within dance structures. Bring Mom. (Belmar)
Savage Jazz Dance Company Cowell Theater, Fort Mason Center, Marina at Buchanan; 441-3687. Fri-Sun, 8pm (also Sun, 2pm). Fri, 11am and 1:30pm free school matinees, call (510) 496-4048. \$16-22. See Critic's Choice.

Deborah Slater Dance Theater Dance Mission Theater, 3316 24th St; 826-4441. Thurs-Sat, 8pm. \$15. In collaboration with director Jim Cave, lighting designer Elaine Buckholtz, composer David Allen Jr., and a group of talented performers, Slater presents *The Sleepwatchers*, an evening-length dance-theater interpretation of the writings of sleep specialist Dr. William Dement.
Smuin Ballets/SF Yerba Buena Center for the Arts Theater, 700 Howard; 978-2787. Wed, 8pm; Fri, 7:30pm (early curtain due to post-performance Gala Dinner; Fri/18, 8pm); Sat, 2 and 8pm; Sun, 2pm. \$30-40. Through Sun/20. The company's spring season kicks off with the world premiere of Smuin's full-length ballet *Dancin'* with Gershwin.
'Thumbnail Festival' Venue 9, 252 9th St; 289-2000 or www.venue9.com. Thurs-Sun, 8pm. \$15. Through Sun/20. Get ready for three weekends of "more dance per square inch" than appears possible. The founders of the festival open up the 1,000 square feet of Venue 9 to present over 24 original movement artists. This weekend features Jenice Acosta, Huckleberry McAllister Dance, Dawn Robinson, Footloose, Landini Dance Company, Etherialize, Tanya Calamoneri and Allen Willner, Inkboat, Dance Repertory/San Francisco, Mudwings/Angus Balbernie, and Kate Corby. With butoh, Action Theater, European expressionism, post-modern dance, and abstract performance art all on tap, there's something for everyone, and this means you. (Belmar)

Bay Area

Saint Mary's College Dance Company Saint Mary's College, LeFevre Theatre, 1928 Saint Mary's Road, Moraga; (925) 631-4670. Sat, 8pm; Sun, 2 and 7pm. \$6-10. As a faculty member in the Saint Mary's College Dance Department, Catherine Marie Davalos wisely pools the resources of an aesthetically diverse trio of choreographers from the East Bay. For its spring concert, SMDC appears in the works of Davalos, Nina Haft, Dana Lawton, and Randee Pauve, as well as in student work. (Belmar)

performance

'Escapade 2001' Victoria Theatre, 2961 16th St; 863-7576. Fri-Sat, 8pm; Sun, 3pm. \$28-35. Through June 10. Choreographer and director James DuBeq presents his Las Vegas-style variety revue.
'A Flea in Her Ear' San Francisco State University, Little Theatre, Creative Arts Building, 1600 Holloway; 338-2467. Thurs-Sat, 8pm; Sun, 2pm. \$8-10. Bill Peters directs this comedy by Georges Feydeau about marriage and infidelity.
'Girls Just Wanna Have Fun' Aunt Charlie's Lounge, 133 Turk; 441-2922. Sat, 10pm and midnight. Free. Kristy Cruise hosts a drag cabaret.
'The Goddess Is Coming' Cafe du Nord; 267-5988. Tues-Wed, 8pm. \$12. Through Wed/16. The Goddess Perlman returns with her bawdy comical cabaret.
'In Search of My Clitoris' Center for African and African American Art and Culture, Buriel Clay Theater, 762 Fulton; 775-6608. Thurs-Sat, 8pm. \$12-15. The Global Women Intact presents a solo performance by Liberian comedienne SiaAmma about female circumcision.
Lainie Kazan York Hotel, Plush Room, 940 Sutter; 885-2800. Wed-Sat, 8pm; Sun, 3pm. \$30. Through Sun/20. Award-winning stage performer Lainie Kazan appears in her solo cabaret.
'Queen's Rain' Jon Sims Center for the Arts, 1519 Mission; 554-0402. Fri, 8pm. \$5-10. Zachary Barnett directs *Ghost Town*, a multimedia performance group, in this surrealistic love story combining dance, video and animation, and electronic compositions.

Bay Area

'Palaver with Piano' Showcase Theater, Avenue of the Flags, Marin Center, San Rafael; (415) 472-3500. Sat, 8pm. \$24. This vaudeville-esque show features music, comedy, and dramatic readings.
'Raised on Radio' UC Berkeley, Zellerbach Playhouse, Bancroft at Dana, Berk; (510) 643-9645. Sun, 3pm. \$10-15. Radio personality Gerald Nachman and the UC Alumni Chorus present a musical tribute to the golden age of radio.
'Roots and Rhymes' First Presbyterian Church of Oakland, 2619 Broadway, Oakl; (510) 444-3555. Fri-Sat, 8pm. \$5-17. The Oakland Youth Chorus sings American classical, popular, and folk songs.

comedy

Brainwash Cafe and Laundromat 1122 Folsom; 861-3663. Thurs, 8pm: Tony Sparks, free.
Cobb's Comedy Club 2801 Leavenworth; 928-4320. Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, \$7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Mark Lundholm, Jon Ross, and Robert Mac, \$10-15.
Marin Center 3501 Civic Center; 472-3500. Sat, 8pm: "The Marshalls' Women in Comedy Festival," a night of comedy featuring Paula Poundstone, Joy Behar, René Hicks, and Sue Murphy to benefit Women Organized to Make Abuse Nonexistent Inc, \$35.
The Marsh 1062 Valencia; 826-5759. Fri, 10pm: Sketch comedy, \$7. Sat, 9pm: stand-up comedy open mic, \$7. Sat, 10pm: The Mock All-Star Comedian Showcase, \$7.
One World Cafe 1799 McAllister; 776-9358. Fri, 7:30pm: open mic with host Corrine Pettes, free.
Paradise Lounge 308 11th; 422-0074. Wed, 8pm: Stand-up comedy, \$6.
Piaf's 1686 Market; 541-5610. Mon, 8pm: Gay Comedy Showcase, with host Pippi Lovestocking and featuring Bridget Schwartz and other queer and queer-friendly comics, \$5.

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Antioch - Regal Deer Valley	Orinda - Orinda Theatre	Hollister - Premiere Cinema	Fairfield - Edwards Stadium Fairfield
Berkeley - United Artists Movies 7	Pittsburg - Century 10	Mariposa - Century Great Hall 90	Hendricksburg - Raven Theatre
Danville - Blackhawk Movies 7	Pleasant Hill - Century 5	Mountain View - Century Cinema 16	Napa - Updown
Dublin - GCC Dublin Place	San Leandro - Century 16 Bayview Hall	San Jose - Century Capitola 16	Robert Park - Robert Park 16
Emeryville - United Artists Emery Bay	Union City - Century 25	San Jose - Century Berryessa 10	Santa Rosa - Rory Stadium 14
Hayward - Mann Festival Cinema	Newark - Century Cineplex 18	San Jose - AMC Saratoga 14 Theatres	Sebastopol - Sebastopol Cinemas
Marinette - Signature Contra Costa	Oakland - Jack London Cinema	Santa Clara - AMC Merced 20	Sonoma - Sonoma Cinema 4
Newark - Century Cineplex 18	Oakland - Grand Lake	M. A. R. I. N.	Nicasville - Brenden Nicasville 16
		Novato - Rowland Plaza	Vallejo - Century 14 Vallejo
		San Rafael - Pacific Northwest Cinemas	Windsor - Airport Cinema 8

Rasselas 1534 Fillmore; 921-2051. Sat, 7pm: S.F. Comedy Beat, with comedy, improv, and music, \$7.
Sea Biscuit 3815 Noriega; 661-3784. Wed, 8pm: open-mic comedy, with hosts Tony Sparks and Tom Smith, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:

Wednesday: Brainwash Cafe 1122 Folsom; 864-3842. Spoken Word Salon with Diamond Dave Whitaker, 8pm, free. Cody's Books 2454 Telegraph, Berk; (510) 845-7852. Melody Lacina and Lisa Sitken read, 7:30pm, \$2 donation. La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568. "Cafe Poetry," featuring Kira Allen and followed by open mic, 7pm, \$2; "Poetry for the People," poets from Berkeley High School read, 7pm, free. Piaf's 1686 Market; 864-3700. Reading by Joseph Sutton followed by open mic, 7pm, free.
Thursday: Black Dot Cafe 2330 International, Oakl; (510) 533-6629. "The Word," spoken word and live music, 9:30pm, \$3. Cafe Firenze 2116 Shattuck, Berk; (510) 644-0155. "Duomo Reading Series," with host Mishell Erickson, and featuring Jamie Kennedy, 7pm, free. California College of Arts and Crafts Timken Lecture Hall, 1111 Eighth St; 551-9278. Reading by Barrett Watten, 7:30pm, \$5. City Lights 261 Columbus; 362-8193. Thea Hillman reads from *Depending on the Light*, 7pm, free. Dalva 3121 16th St; (925) 216-3592. "Poetry Mission," hosted by luckydave, 7pm, free.
Friday: California College of Arts and Crafts Timken Lecture Hall, 1111 Eighth St; 551-9278. Readings by Marcella Durand and Rodrigo Toscano, 7:30pm, \$5.
Saturday: Asian Art Museum Golden Gate Park (near 10th Ave at Filton); 379-8800. "The Silk Highway," an evening of music and poetry with Genny Lim and Pan Asian Junction, 2pm, \$7. Berkeley Art Center 1275 Walnut, Berk; (510) 527-9753. "Rhythm and Muse," featuring Anca Hariton, followed by open mic, 7pm, free. Bird and Beckett Books 2788 Diamond; 586-3733. 13-year old poet Francisca Valenzuela reads, followed by open mic, 7:30pm, free. Jon Sims Center for the Arts 1519 Mission; 554-0402. "Have You Seen Me?," queer spoken word performance curated and hosted by Kris Kovick, 8pm, \$5-10. Red Sea Café 494 Haight; 552-1150. "Open World Muc," 7pm, free.
Sunday: Justice League 628 Divisadero; 440-0409. "Second Sundays," hosted by Marc Bammuthi Joseph and featuring 2001 National Poetry Slam Champion Taylor Mali, 8pm, \$5-10. Paradise Lounge 1501 Folsom; 621-1911. "Poetry above Paradise," featuring Thea Hillman and Sara Moore, followed by open reading, 8pm, free.
Monday: Notes from Underground 2399 Van Ness; 775-7638. "Celebration of the Word," hosted by Jeanne Powell and featuring J.R. Brady and Jon Greene, 7:30pm, free. Rasselas 1534 Fillmore; 346-8696. Open mic, 8pm, free.
Tuesday: Bird and Beckett Books 2788 Diamond; 586-3733. Craig Easley reads, followed by open mic, 7:30pm, free. Rockin' Java 1821 Haight; 831-8842. "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anthoni Patel, Chuck Stephens, and Rob Taylor. Film intern is R.M. Mead. See Rep Clock, page 100, and Movie Clock, page 101, for theater information.

Opening

A Knight's Tale See Movie Clock, page 101. (2:12) Colma, Emery Bay, Grand

Lake, Jack London, Orinda, Stonestown, UA Berkeley, Vogue.

Calle 54 Fernando Trueba's film about Latino culture focuses on masters of Latino music, including Tito Puente, Jerry Gonzales, Chano Dominguez, and others. (1:40) Embarcadero. **Cop on a Mission** Eric Tsang and Daniel Wu costar in this cops-and-mobsters drama from Hong Kong. (1:29) Four Star.

Eating Welfare In Vietnamese and Cambodian you don't say "I'm on public assistance," but "I'm eating welfare," referring to the pride and indignities the poor must swallow. This documentary by young activists from the Vietnamese and Cambodian refugee community in New York City reveals the impact of "welfare reform" on their families and community. We witness atrocious sweatshop conditions, children missing school to translate for their parents because no translators are available at government offices, and elderly women, threatened with the loss of their benefits, forced into demeaning welfare-to-work programs. *Eating Welfare* debunks the myth that welfare reform has been a success. This film shows the very real toll these punitive, mean-spirited policies have taken on single mothers, children, immigrants, and senior citizens. The wonderful young activists portrayed here, fighting passionately on behalf of their parents, will inspire you, and this film might nearly break your heart. (run time not available) Asia Pacific Cultural Center. (Mead)

'Five Films by Jay Rosenblatt' See "Boy Plunder," page 45. (1:20) Rafael, Roxie.

Keep the River on Your Right: A Modern Cannibal Tale See "Modern and Taboo," page 49. (1:34) Lumiere, Rafael, Shattuck. **The Mystery of Picasso** See Critic's Choice. (1:15) Castro.

Ongoing

All Access (1:05) Metreon Imax.

Along Came a Spider This sequel to second-tier serial thriller *Kiss the Girls* may not technically be about a killer (the villain is only a deranged kidnapper), but the key genre conventions are all there: evil genius teases the authorities with cryptic clues, law enforcement officers run down dimly lit halls with flashlights swingin', and Morgan Freeman (of course) wears rumpled overcoats and spouts platitudes with the utmost gravity. One of the more ridiculous films to spring from the post-*Se7en* renaissance, *Spider* quickly establishes itself with deliciously overcooked prose (Freeman is described as "a damaged cop... who's carrying a lot of heavy baggage!") and the biggest expositional-line quota per scene imaginable. Even with a cheap third-act surprise, the only web this *Spider* is spinning is one of reheated lunatic fringe leftovers. (1:44) Century Plaza, Emery Bay, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Fear)

Amores perros In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. Each man kills the thing he loves until all that's left is a man and a dog, both driven to kill by love, and a barren urban plain that leads into a gray sky. Stylistically, *Amores perros* rifles through multiple tactics of Mexican film and video history: social realism, telenovela melodrama, sleight-of-hand surrealism, biblical parable, avant-garde experimentalism, TV commercials, and music video. Taken as a whole, *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) Act I and II, Bridge, Century Plaza. (Josh Kun)

Baise-moi Include hard-core sex in your film, and you have pornography. Add some guns to the mix, and, in America, you've got art, or at least art house. While you may be pleasantly surprised by just what orifices those guns penetrate in this French shocker, you may not be so pleasantly surprised by a plot that adds little to the revolutionary but retro *Thelma and Louise*-style road-rage

adventure canon. It begins with the expected defiled woman blast-off but doesn't take long to get exponentially more hot and very much more bothered. *Baise-moi* (Fuck me) comes complete with controversy for distributor satisfaction: it was banned in France, if you can believe it. Though *Baise-moi*'s soundtrack is state of the art, its proud low-tech video look *très* 2001, its intent to highlight female pleasure admirable, and its jokes on men fairly great, in the final analysis, it's just too Frederick's of Hollywood to bear. (1:16) Roxie. (Gerhard)

Before Night Falls Julian Schnabel transcends the biopic genre and creates a dream-world almost worthy of its inspiration, Cuban author Reinaldo Arenas. This is Schnabel's second artist-on-artist film piece (*Basquiat* being the successful first), and the painter-auteur has dotted the canvas with ellipses, surrealisms, poetry, and enough celebrity to make you feel you've been pleasantly dosed. Javier Bardem, as the film's beefed up, sexy version of Arenas, leads this Cuban time-trip — from heady revolution to homosexual backlash, and the actor, whether behind bars or beachside, brings Arenas's humor and pathos to life. (1:13) Four Star. (Gerhard)

Blow *Blow* is a movie inevitable in every respect but its eventual disappointment. Johnny Depp plays George Jung, a real-life entrepreneur reaching his American-dream pinnacle through hard work and can-do salesmanship — only in this case the product (cocaine), the employer (Colombia's infamous cartel), and the FBI ensure a very steep fall. It's very *Boogie Nights* meets *Scarface*, two movies that (along with *Casino*) cast a friendly-at-first, then increasingly unflattering shadow on this new one from Ted Demme. Though its first reels are buoyant,

lightly satiric, and recreationally stoned, somewhere along the trajectory of George's life, *Blow* begins to wobble. Screenwriters David McKenna and Nick Cassavetes, adapting Bruce Porter's nonfiction tome, set teeth a-grinding as *Blow* finally becomes "a father's tragedy," ending in a moist last act that undoes everything that's crisp, playful, and sharp about *Blow*'s initial progress. (2:02) Colma, Coronet, Kabuki, Metreon, 1000 Van Ness, UA Berkeley. (Harvey)

Bridget Jones's Diary Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. (1:35) Alexandria, Century Plaza, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Orinda, Presidio, UA Berkeley. (Crawford)

The Center of the World Shocking sexual content alert! Or such, at least, is the selling point of Wayne Wang's new film, which condenses the 72 erotically and economically charged hours in which a wealthy high-tech geek (Peter Sarsgaard) pays a riot-grill-by-day, stripper-by-night (Molly Parker) to be his love bunny at a posh Vegas hotel. It's nice to see a movie that's equal-opportunity sexy: Wang and scenarist Ellen Benjamin Wong take pains to avoid the usual male-gaze fantasia, maintaining both characters' delicate balance between desire, psychological vulnerability, and marketplace exchange.

While far more intelligently nuanced than the softcore-in-art-house-wrapping opus you might expect, *Center of the World* doesn't quite penetrate (ahem) far enough to achieve much emotional weight. (1:37) Embarcadero, California. (Harvey)

Chocolat (1:56) Alexandria, Century Plaza, Four Star, Jack London, Shattuck.

Chopper Australian folk hero and one-member mayhem squad Mark "Chopper" Read was a freakish underworld figure in the '70s and '80s who claimed to have committed 19 murders and who penned bestsellers during his serial prison stints. Music-video director Andrew Dominik's first feature takes a distinctly sideways view of this legend-in-his-own-mind. What Dominik aims for is not so much a "definitive" biography but rather a queasily claustrophobic approximation of what it might be like to live inside this man's clanny, not-at-all-well mind. The ultraviolet, jarring, grotesquely funny results may strike some as burying the film's subject in show-off pyrotechnics. Taken on its own terms, however, *Chopper* is a fascinating maximalist original with some genuinely disturbing psychological heft beneath the gonzo surface. Aussie comedian Eric Bana is striking as the psychotic, paranoid Read, whose breezy flair for the public limelight belies a temperamental irrationality that can go from sedated to berserk in no time. (1:34) Lumiere. (Harvey)

The Circle Iranian filmmaker Jafar Panahi departs from the child-centered stories of his last two features, *The Mirror* and *The White Balloon* — but at the same time, those films explore in subtler ways the issues of authority and moral choice that are continued in this new work. *The Circle* describes a harrowing reality for women outside the circle of

Continued on page 96

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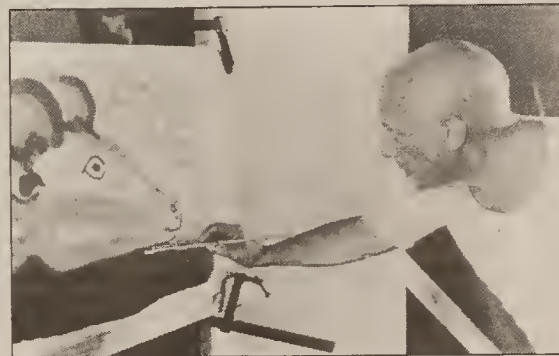
film
calendar first runs, rep films,
 & movie clock

critic's choice: film

'The Mystery of Picasso'

Fri/11–Thurs/17, Castro

Never exactly a barrel of laughs, French suspense maestro Henri-Georges Clouzot (*Diabolique*, *The Wages of Fear*) lightened up — somewhat — to make this fabled, long-unavailable 1956 documentary about Pablo Picasso at work. Claiming that we can get into "the mind of an artist" by "following his hand," Clouzot pretty much delivers just that: nearly the whole film is taken up by drawings and paintings spontaneously done for the camera on transparent paper, so they seem to conjure themselves directly from the artistic ether. At first this novel approach looks set to become rather repetitious and tiring. But as the canvases grow increasingly complex and colorful, Picasso's craft becomes exciting indeed — this is "action painting" for real. (Too bad nobody thought to put Jackson Pollock through the same public paces.) Shirtless and chrome-domed in the black-and-white studio segs, Pablo P. assumes a genial, freewheeling boho-artist manner that suggests careful stage management; his now well-aided private temperament is nowhere in evidence. Interestingly, Clouzot lets himself come off as much more driven, even humorless here, barking orders and sternly calling out the amount of film stock left as if he were that *Weakest Link* lady and Picasso his flaming-hoop-jumping sole panelist. While the film deploys various tricks (time-lapse photography, jump cuts, reverse motion), they're always in service of revealing creative process: a billy-goat portrait that's revised over and over in a few hectic minutes' screen time is duly noted afterward as having taken five real-time hours. The final reel shifts to Cinemascope format, reaching its climax as the subject contrives a large, abstract beach scene that undergoes numerous stunning incarnations — each curtly painted over — only to be thrown out entirely. "It's going badly, very badly," Picasso admits, having wrecked the thing two dozen times over. Still, the insight afforded into artistic inspiration, trial, failure, and restarting from scratch is exhilarating in itself — and has seldom been so vividly communicated as here. *See Rep Clock for show times.* (Dennis Harvey)



Ongoing

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respectability. It's as if Panahi's willful little girls were older now, beyond the protection of childhood innocence, and his filmmaking more confrontational as a result. The handheld camerawork and visceral acting lend realism that is only partially unsettled by the contrived, round-robin nature of the narrative. The camera forms the links in a chain, remaining conspiratorially close to characters whose palpable desperation pervades the screen with a sense of impending doom. (1:31) *Lumiere, Rafael, Shattuck.* (Avila) *Cirque du Soleil: Journey of Man* (:38) *Metreon Imax.* *The Claim* Michael Winterbottom ventures into epic western territory with this gold rush tale, and he emerges with an inferior *McCabe* and *Mrs. Miller* — a film that interconnects characters à la Altman but replaces *McCabe*'s low-key comic fatalism with grandiose solemnity. At the center of the Thomas Hardy-influenced plot is Daniel Dillon (Peter Mullan), a successful prospector whose past actions catch up with him when he finds himself surrounded by people with emotional and financial claims on his life. Sarah Polley once again embodies virtue, Milla Jovovich (less irritating

than usual) sings a few torch songs, Wes Bentley gets to grow a beard, and Nastassja Kinski spends most of her screen time coughing up blood. But even flaming horses can't save *The Claim* from a chilly sense of self-importance. (2:00) *1000 Van Ness, Shattuck.* (Huston) *Crocodile Dundee in Los Angeles* (1:35) *Century Plaza, Metreon.* *Crouching Tiger, Hidden Dragon* Chow Yun-fat plays Li Mu Bai, the top swordsman of the Wudan clan; his unrequited lover and fellow warrior, Yu Shu Lien, is played by global supercop Michelle Yeoh. The would-be couple are on the verge of finally getting it on when their archnemesis, Jade Fox (the great Cheng Pei-pei), appears from the darkened past with a venomous sprite named Jen (Zhang Ziyi) at her side. Governor's daughter by day, secret adept of the graceful Wudan fighting style by night, Jen inwardly yearns for a life of freelance malfeasance and the companionship of a desert rascal (Chang Chen of *Happy Together*). At once postcard serene and pyrotechnically outrageous, Ang Lee's film is a contemplative mood piece that's filled with slam-bang popcorn, so rightfully sure of its own agility that it can stumble along a balustrade, drunk and fully blind, and somehow never miss a step. (1:59) *Century Plaza, Galaxy, Metreon, Piedmont, Shattuck.* (Stephens)

► **The Dish** In July 1969, all eyes were glued to the tube as *Apollo 11* sent the first men to the moon, a global event requiring a plan B. Hence the deployment of the southern hemisphere's largest radio telescope to humble Parkes, a midsize New South Wales burg. Sam Neill plays the telescope's principal resident-scientist whose rather casual work methods do not inspire confidence on the part of NASA's stuffy, by-the-book guest "consultant" (Patrick Warburton). The resulting discord, however, is nothing beside the connipations that grip the town's assorted crackpots, whiners, braggarts, and accidents-waiting-to-happen during this historic moment. Yet while this portrait of backwater bourgeoisie is often hilarious, director-coscenarist Rob Sitch casts it all in a sweet-natured haze of nostalgic affection. (1:41) *Albany, Opera Plaza.* (Harvey) **The Debut** Gene Cajayon's directorial, um, debut transfers John Hughes-ish condensed comic drama to a San Diego zip code, adds a slightly more complex and embattled variation of *The Wedding Banquet*'s intergenerational flavor, and sprinkles dance and sports sequences on top. The result is formulaic entertainment, distinguished by the not-so-minor fact that almost all the characters are Filipino American. *The Debut*'s wit doesn't rise above lines like "Mom's a player hater," and its wisdom is neatly packaged. But the choreographed sequences, which veer from Tinkling stick-dancing to break-dancing battles, come to life in a way that Cajayon's screenplay doesn't. (1:30) *Century Plaza, Jack London.* (Huston) **Driven** Fun fact: in the world of open-wheel racing, drivers are bonded by something known as "the brotherhood of speed" — even though they paralyze and kill each other (and scuffle over women) on a regular basis. Starscreenwriter Sly Stallone and director Renny Harlin (*Deep Blue Sea*) relentlessly mine sports-movie clichés (a talented rookie "loses his focus," a veteran's "still got it" despite a troubled past) and wield long, C.G.-heavy scenes of cars going really fast. The over-the-top stuff keeps this from being a total waste: Gina Gershon brings the bitchiness, Burt Reynolds blusters from a wheelchair, and Stallone, in the Obi-Wan role, provides himself with ham-fisted howlers like "winning is an attitude" and "drive... because you love it!" (1:49) *Century Plaza, Emery Bay, Kabuki, Metreon, Oaks, 1000 Van Ness.* (Eddy) **Enemy at the Gates** (2:08) *Century Plaza, 1000 Van Ness.* ► **Eureka** Shinji Aoyama's stunning *Eureka* is both an exemplary portrait of Fukuoka

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and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *California, Colma, Embarcadero, Piedmont, Rafael*. (Stephens)

0 Brother, Where Art Thou? (1:47) *Opera Plaza, Shattuck*.

One Night at McCool's A femme fatale (Liv Ullmann) uses her wiles to con a bartender (Matt Dillon), a lawyer (Paul Reiser), a cop (John Goodman), and a hit man (Michael Douglas). There may be more than a dozen different letters in the film's title, but *McCool's* concentrates on two specific ones: T and A. The film banks its success on Tyler's charms, vacuuming her figure into various tight-fitting outfits and putting her through the paces of *Playboy* pictorial scenarios. Take away the bump and grind and the ability to find new colloquial expressions for the act of coitus, and all that's left is a mean-spirited comedy minus form, a focus, or any funny moments. Even when it breaks out the comic big guns (which apparently is Reiser in full bondage regalia and gay-bashing wisecracks), the movie just sits stewing in its own rancid juices like a cinematic carp 10 years past its sale date. (1:33) *Metreon, 1000 Van Ness, UA Berkeley*. (Fear)

Pavilion of Women In pre-Mao China even privileged women were essentially chattel. The admirable Madame Wu (Luo Yan) feels terribly trapped in her marriage and purchases a peasant girl (Yi Ding) as a concubine for her husband. (An act of kindness, by the way.) The older woman then falls in love with an American missionary priest (Willem Dafoe). While *Pavilion of Women* seems to imply that only an "enlightened" Western male can truly "liberate" an Asian female, director Yin Ho and star Luo (who also produced and adapted the film) still clearly hold great regard for the Pearl S. Buck novel on which the film was based. Though *Pavilion of Women* plods at times (and a big love scene provoked some titters in the audience), the courage of the women portrayed here cannot be dismissed. (1:59) *Galaxy, UA Berkeley*. (Mead)

Pollock A dim gallery of Actors Studio semi-stars turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock's* presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from *Pollock's* life; Barbara Turner and Susan J. Eshmill's screenplay focuses on the relationship between *Pollock* and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *California, Opera Plaza*. (Huston)

Requiem for a Dream (1:42) *Four Star*. **Spy Kids** (1:30) *Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness*. **The Tailor of Panama** Dapper English tailor Harry Pendel (Geoffrey Rush) has a thriving business in Panama, a beautiful American wife (Jamie Lee Curtis), a sizable debt, and ties to both past and present political regimes. Into his life walks the quintessential ugly Anglo-Saxon (a stirred-not-shaken Pierce Brosnan, très sleazy), a less-than-reputable British agent who deals in the currency of "information." Thus begins a series of spin cycles, double-dealings, and psychological tête à tête that threaten to unravel Pendel's life thread by tenuous thread. Director John Boorman (*Point Blank*) is up to his old tricks again, throwing fragmentary cuts and subtle psychedelic asides into this otherwise faithful adaptation of John Le Carré's novel. Yet the filmmaker's style fits the old-school espionage tale like a good pair of pleated slacks; Boorman knows when to play smooth and when to apply a jagged edge. Other than a too-tidy resolution, this low-key suspense thriller is gripping enough to inake any spy film lover come in from the cold. (1:49) *Cinema 21, Galaxy, Metreon, Piedmont, Shattuck*. (Fear)

Town and Country (1:38) *Metreon, 1000 Van Ness*.

Traffic Give Steven Soderbergh credit for trying to grapple with a huge, nonfun issue (the war on drugs) on fairly populist terms. *Traffic* is an ensemble piece, and the plot threads

improve the further they get from innocent victimhood: Luis Guzman and Don Cheadle are great as DEA agents who get go-between Miguel Ferrer over a barrel and really enjoy rolling him around; Benicio Del Toro is a Mexican cop who licks into bigger leagues of badass. The script does little more than quick-reference the war on drugs as a propagandistic decoy for governments with more important subterranean economic machines to keep ka-chinging away. Overall, *Traffic* is expansive in length, locational sprawl, and character clutter — but its blood pressure stays all too sensibly even. (2:20) *Century Plaza, Galaxy, UA Berkeley*. (Harvey)

With a Friend like Harry In this French suspense flick, a nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel very well. He can even recite a poem Michel wrote for the school literary journal. (Now that's scary!) Harry is wealthy, helpful, and friendly — too friendly — and you know something is up as he ingratiates himself into the family. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll (*Intimacy*) openly reveres Hitchcock, but he doesn't quite create the taunt sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Act 1 and II, Clay*. (Mead)

Rep picks

A Ship with Painted Sails: The Fabulous Animation of Karel Zeman The late Zeman was a leading Czech export at the height of the Cold War, particularly in his widely seen, loose adaptations of Jules Verne stories. But while his films were largely intended for children, their sophistication of mixed-media design and technique were readily appreciated by adults as well. This retrospective of seven features and 14 shorts, several little-seen in the west before, runs a wide gamut in chronology (from 1946 to 1980), style, and subject. Probably the best known is 1958's *The Fabulous World of Jules Verne*, in which Zeman wedded live actors, painted sets, and animation of various types to delightfully envision the fantasy author's retro-futurism. His first feature, *The Treasure of Bird Island* (1952), uses stop-motion and puppetry to create a none-too-subtly Stalinist fable: when a young Persian fisherman craves wealth and leisure, his temporary lapse from proletarian-collectivist thought infects the whole village. The moral: "You must work happily for yourself and others!" (P.S. Capitalist greed and sloth are very, very bad.) The simple yet exquisite visual tactics here are inspired by illuminated period manuscripts, just as Zeman's later (1971-74) "The Thousand and One Nights" short subjects played with both Persian and European classical art. Elsewhere he toyed with dinosaurs (1954's *Journey to the Beginning of Time*), medieval historicism (1964's *A Jester's Tale*), Germany's beloved Baron Munchausen (in a 1961 feature), eastern European folklore (1977's *Krabat* — *The Sorcerer's Apprentice*), painstakingly "animating" glass figures (1949's short "Inspiration"), and creating his own Mr. Magoo-like cartoon alter ego, Mr. Prokoudk. All will be on display as the two-weekend schedule charts one of the most fertile, innovative, and wide-ranging animation mind-sets of any era. *New PFA Theater*. (Harvey)

Akira Katsuhiro Otomo's 1988 anime classic gets a spiffed-up rerelease. (2:04) *1000 Van Ness*.

'Hidden Dragons: A Martial Arts Film Festival Celebrating 'Crouching Tiger' The Four Star's festival showcases the *giang hu* flicks that paved the way for *Crouching Tiger, Hidden Dragon*. This week: Ringo Lam's *Burning Paradise* (1994) and Wong Jing's *Legend of the Liquid Sword* (1993). *Four Star*.

'Madcap Mysteries' Under pressure from the nation's moral guardians, official industry finger-wagler Will Hays shut down a wondrous "pre-Code" era of talkie naughtiness in 1933. But that sensibility managed to elude and survive censure on occasion afterward, as demonstrated by this double bill of later comedies. Paramount quickie *Big Brown Eyes* (1936) is a resolutely hard-boiled seriocomedy in which NYC manicurist Joan Bennett (seldom again so louche, or bottle-blond) thrusts

cop boyfriend Dan Barr (Cary Grant, at that point still best known as an erstwhile stooge for Mae West) up the career ladder by doing his work for him. Sussing the dirt behind society jewel heists, she takes a newspaper reporting job, "reports news before it happens" — then makes sure that it does. This excellent cops-'n'-robbers-'n'-dames tale, directed with zest by Raoul Walsh (*White Heat*), has a lot to be thankful for: Bennett's working-class wisegal; Walter Pidgeon, Lloyd Nolan, and Douglas Fowley as the bad-guy braintrust, itchy-trigger-finger, and dumb muscled, respectively; Marjorie Gateson as a budget-hire Billie Burke; plus two subsidiary hoods whose smooth, amoral cool presages the post-WWII spectres of Alan Ladd and Robert Mitchum. An interesting mix of pre-Code Cagneyesque crime drama, cynical sex comedy, and class-scaling "women's pic," *Big Brown Eyes* is still nail-tough stuff. Hailing from somewhere else entirely is 1934's *She Loves Me Not*, a quasi-musical starring the horrendous Miriam Hopkins as "Curly Flagg," strenuous predecessor to Barbara Stanwyck's Sugarbuss O'Shea in *Ball of Fire*. This nightclub chanteuse is doing her act when gunfire rudely interrupts — not in her direction, sadly — sending Curly as far as pocket change will carry her. Which in this case is Princeton, inhabited by senior-class composer Bing Crosby (still being groomed as the "next Rudy Vallee" at the time) and dean's daughter Kitty Carlisle (whose eye makeup pales by comparison), with whom he shares a few stomach-churning duets. The strained farce involves female-to-male cross-dressing, movie-industry satire, and much operatic trilling from La Carlisle. She later starred in a movie called *Larceny with Music*. Guilty as charged, baby. *Roxie*. (Harvey)

'Rare "B" Noirs' The *Roxie* hands noir addicts a quickie fix with this triple feature of forgotten mid-1940s features from Hollywood's bottom-of-the-bill-filling "Poverty Row" studios. Gustav Machaty (the Hungarian who'd helmed Hedy Lamarr's arty-sexy '32 breakthrough *Ecstasy*) was at the end of a frustrating U.S. tenure when he helmed 1945's *Jealousy*, starring fellow Euro-expat and former Garbo costar Nils Asther as Peter Urban, a famous author whose death spurs an innocent man's trial for murder. Also known as *Back Home from the Dead*, Bernard Vorhaus's 1947 *Bury Me Dead* is a morbid romance about a woman (June Lockhart, later the TV supermom on *Lost in Space* and *Lassie*) who shows up at her own funeral determined to figure out just whose body is taking up residence six feet under, and why. The same year brought *The Guilty*, a Monogram release from Berlin-born John Reinhardt, whose prior screen acting career reached as far back as the pre-WWI silent era. As a director his career stretched into the early 1950s, encompassing early television as well as Spanish, German, and Argentine features. Based on two Cornell Woolrich stories, the film makes up in narrative intrigue what it lacks in production resources and stylistic panache. Bonita Granville (erstwhile juvenile lead in the Lillian Hellman-derived *These Three* and propagandistic Hitler's *Children*) plays twins — one good, one bad, of course. When nice little chippie Linda goes missing (her murder is eventually described several times over in grisly detail), suspicion falls on "cheap little chiseller" sibling Estelle, as well as the combat-traumatized boyfriend they shared. But the latter's fellow ex-G.I. flatmate Mike (Don Castle) is the real protagonist here, and a tough customer he is — one who under better circumstances might have approached the sociopath POV later explored by Jim Thompson in *The Killer Inside Me*. *Roxie*. (Harvey)

'Spike and Mike's Classic Festival of Animation' Spike and Mike's all-ages fest returns with an eclectic mishmash of 16 new films by emerging artists and a few well-known creators. This year's lineup showcases a broad range of media, including cell, computer, clay, and puppet animation — paying homage to animation's pen-and-ink roots, while keeping pace with the rapid advancement of technology. Highlights include: "The Pigeon and the Onion Pie," an existential poem about a pigeon who can't fly and a pie that wants to die, by locally based Wholesome Products; the achingly beautiful Academy Award-winning "Father and Daughter," by Michael Dudok de Wit; Bruno Bozzetto's hilarious examination of the idiosyncrasies of Italian culture, "Europe and Italy"; and "Rejected," a collection of ludicrous shorts created for (and rejected by) the Family Learning Channel, by Don Hertzfeldt. *Castro, Grand Lake, Oaks, Orinda, Rafael*. (Crawford) ♦

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ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. \$3-5. "Whose City?," short docs

about activism in San Francisco Fri, 8. "Other Cinema"; "The Projected Gesture," the San Francisco Cinematheque is feted at this screening of works by various projector-obsessed artists, including silt, Luther Price, Luis Recoder, and others Sat, 8:30. "3rd I, A South Asian Film Series" Sun, 2 (\$5-7). Screening of sketches from the Anglo-Asian comedy series "Goodness Gra-

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Go to **LE VIDEO** at 1231 Ninth Avenue, S.F., beginning Wednesday, May 9 at 2pm, or rock on over to **NEW WAVE CITY** (80s dance party, special feature: Depeche Mode tribute) at 174 King Street, on Saturday, May 12 only (doors open at 9pm. Passes at each location are available on a first-come, first-served basis and are in limited supply.

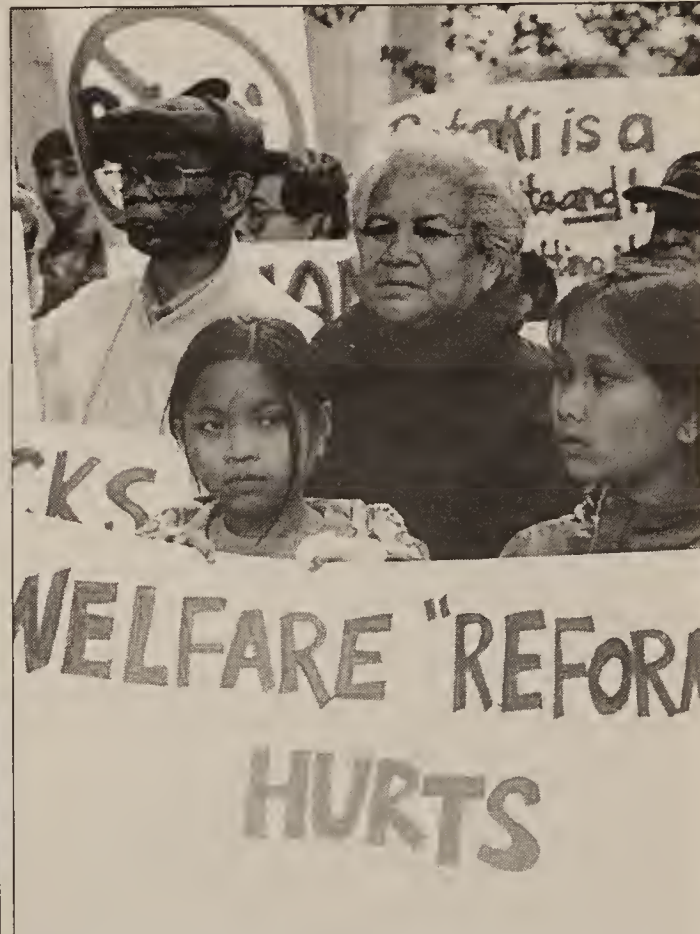
AFTER PARTY:

Your ticket for the evening includes a party after the program at **An Sibin**, 1176 Sutter. Enjoy complimentary **Blavod** cocktails, drink specials, DJ's playing breakbeat, and free prizes.

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Plus, free prizes, including music from Universal Music Group artists Bilal, Ours and others.

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Telling it like it is: "Eating Welfare," a documentary created by New York City youth about welfare reform in Southeast Asian communities, screens Fri/11 at the Asia Pacific Cultural Center.

"Spike and Mike's Classic Festival of Animation" Wed-Thurs, 7, 9:30 (Wed, 2, 4:30). The Mystery of Picasso (Clouzot, 1956) Fri/11-Thurs/17, 7, 9 (also Sat-Sun, Wed, 1, 3, 5).

CONGREGATION SHA'AR ZAHAV 290 Dolores; 575-4962. \$7-15. That's a Family (Chasnoff) Fri, 6. Doc suitable for all ages about different kinds of families. Proceeds benefit family education programs at Congregation Sha'ar Zahav.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. \$5-8. • Simon of the Desert (Buñuel, 1965) Wed-Thurs, 7:30 and The Wages of Fear (Clouzot, 1953) Wed-Thurs, 8:30 (also Sun, 4:45). • "The Films of Jay Rosenblatt" Fri/11-Thurs/17, 7:30 and 5 Shadows (Cassavetes, 1959) Fri/11-Thurs/17, 9:10 (also Sun, 5:45).

GALAXY THEATRE 1285 Sutter; (510) 601-0182. \$7-10. Follow Me Home (Bratt, 1996) Thurs, 7. Benefits the People's History Museum. Sponsored by Speak Out and the University of San Francisco.

MECHANICS' INSTITUTE LIBRARY 57 Post; 393-0100. \$5. "CinemaLit": Detour (Ulmer, 1945) Fri, 6:30. Discussion precedes film.

NEW PFA THEATRE 2575 Bancroft, Berk; (510) 642-1412. \$4.50-7. "A Ship with Painted Sails: The Fabulous Animation of Karel Zeman": "Mr. Prokoud and More! Zeman Shorts, 1946-55" Fri, 7; The Fabulous World of Jules Verne (1958) Fri, 8:55; Baron Münchhausen (1961) Sat, 7; Krabat — The Sorcerer's Apprentice (1977) Sat, 9:10; "The Thousand and One Nights" (1971-74) Sun, 5:30; The Tale of John and Mary (1980) Sun, 7:05.

PARAMOUNT THEATRE 2025 Broadway, Oakl; (510) 465-6400. \$5. Psycho (Hitchcock, 1960) Thurs, 7:30.

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. \$5-8.

Himalaya (Valli, 2001) Wed-Thurs, 6:30, 8:45; Fri-Tues, call for times. Memento (Nolan, 2000) Wed-Thurs, 9; Fri-Tues, call for times. The Circle (Panahi, 2000) Wed-Thurs, 7. Light Keeps Me Company (Nykqvist, 2000) Wed-Thurs, 6:45. Persona (Bergman, 1966) Wed-Thurs, 8:30. "Five Films by Jay Rosenblatt" Fri/11-Thurs/17, 7:15. Filmmaker in person Sun/13. Keep the River on Your Right (Shapiro and Shapiro, 2001) Fri/11-Thurs/17, call for times. "Spike and Mike's Classic Festival of Animation" Fri/11-Thurs/24, call for times.

RED VIC 1727 Haight; 668-3994. \$3-6.50. Shadow of the Vampire (Merhige, 2000) Wed, 2, 7:15, 9:15. The Fearless Vampire Killers (Polanski, 1967) Thurs, 7:15, 9:30. Snatch (Ritchie, 2000) Fri-Sat, 7:15, 9:30 (also Sat, 2, 4:15). The House of Mirth (Davies, 2001) Sun-Mon, 7:15, 10 (also Sun, 2, 4:45). Nosferatu (Murnau, 1922) Tues, 7:30, 9:30. Live score performed by Jill Tracy and the Malcontent Orchestra.

ROXIE 3117 16th St; 863-1087. \$3-7. • Bury Me Dead (Vorhaus, 1947) Wed, 2, 6:10, 10:10 with Jealousy (Machaty, 1945) Wed, 3:20, 7:30 and The Guilty (Reinhardt, 1947) 4:50, 8:50. Big Brown Eyes (Walsh, 1936) Thurs, 6:30, 9:35. She Loves Me Not (Nugent, 1934) Thurs, 8. "Five Films by Jay Rosenblatt" Fri/11-Thurs/17, 6, 8, 9:45 (also Sat-Sun, Wed, 2, 4).

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. "Vintage Comedies": A Night at the Opera (Wood, 1935) Thurs, noon.

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. \$3-7. "Film Arts Foundation True Stories Series": Voices of the Sierra Tarahumara (Brewster and Gehm, 2001) Wed, 8. "Cavalry Trilogy": She Wore a Yellow Ribbon (Ford, 1949) Fri, 8. ♦



Not your daddy's period piece: Rookie squire William Thatcher (Heath Ledger) charges toward fame and the fair maiden in writer-director Brian Helgeland's action- and lance-laden film.

'A Knight's Tale'

Medieval overdrive

From the moment *A Knight's Tale* introduces a 12th-century crowd lip-synching along to Queen (the 20th-century arena rock band, not the monarch), its intentions are laid bare: fuck the history lesson, we just wanna "rock" you! A young squire (imported beefcake and *Tiger Beat* coverboy-to-be Heath Ledger) fills in for his deceased master in a jousting tournament and finds he has a knack for the, er, sweaty science. Faking a noble birthright with the help of his comic relief sidekicks (Mark Addy and Alan Tudyk) and some writer named Geoffrey Chaucer (Paul Bettany), the peasant becomes the people's hero. Of course, there's a comely maiden (Shannyn Sossamon) to woo, a dastardly rival (Rufus Sewell) to best, and a championship to win, but the outcome is rarely in doubt. The story may be as old as the castle-strewn hills, but dude, this ain't your daddy's Middle Ages period piece! This modernized *Tale* wears its anachronisms on its Nike-armored sleeve, chucking away historical logic to proudly display princesses in Givenchy knockoffs and new wave dance parties. The repetitive jousting matches are filmed for maximum pump-you-up potential, with ear-shattering Dolby-ized lance hits competing with a stadium rock soundtrack (you better believe BTO's "Takin' Care of Business" is in there) for your adrenal gland. Director Brian Helgeland (*Payback*) spends so much time building an XFL in King Arthur's court that he puts everything else on autopilot, leaving *A Knight's Tale* pitched somewhere between roller-coaster cinema and ridiculous. The film pulls out all the stops to try and get medieval on your ass, but even with an arsenal of bells and whistles, it's little more than *Ye Olde Renaissance Faire: The Movie*. (David Fear)

Show times run Wed/9–Tues/15 and are subject to change. Times in *italic* are bargain matinees. Double features are noted with a •, & Wheelchair accessible. ♯ Listening device. P Free, reduced rate, or validated parking. See Rep Clock, page 100, for information on rep houses and special film programs.

San Francisco

ALEXANORIA ♯ P Geary/18th Ave. 752-5100. Call for times. Bridget Jones's Diary, Chocolat, The Mummy Returns.

BALBOA 38th Ave/Balboa. 221-8184. Enemy at the Gates Fri-Tues, 12:30, 5:10, 9:45. Heartbreakers Fri-Tues, 2:55, 7:35. Himalaya Wed-Thurs, 3:25, 7:30; Fri-Tues, 2:45, 7. O Brother Where Art Thou? Wed-Thurs, 1:20, 5:25, 9:30; Fri-Tues, 12:45, 4:50, 9:05. The Widow of St. Pierre Wed-Thurs, 1, 5:10, 9:20. You Can Count on Me Wed-Thurs, 3:05, 7:15.

BRIDGE Geary/Blake. 352-0810. Amores perros 5, 8:15 (also Fri-Sun, 1:45).

CENTURY PLAZA ♯ P South San Francisco, Noor off El Camino. (650) 742-9200. Along Came a Spider 1:35a, 1:55, 4:20, 7, 9:35. Amores perros Wed-Thurs, 9; Fri-Tues, 11:45a, 5:35. Bridget Jones's Diary 12:10, 2:40, 4:55, 7:10, 9:50 (Fri-Tues, 7:15 and 9:45 shows replace 7:10 and 9:50 shows). Chocolat Fri-Tues, 11:40a, 4:35, 9:25. Crocodile Dundee in Los Angeles Wed-Thurs, 12:20, 2:50, 5:10, 7:40, 10:10; Fri-Tues, 12:20, 5:05, 9:50. Crouching Tiger, Hidden Dragon Fri-Tues, 2:15,

7:05. The Debut 11:50a, 2, 4:10, 6:15, (also Fri-Tues, 8:25, 10:30). Driven Wed-Thurs, 11:45a, 12:35, 3, 5:25, 7:55, 9:25, 10:25; Fri-Tues, 12:35, 3, 5:25, 7:55, 10:25.

Enemy at the Gates Fri-Tues, 2:25, 7:10. The Mummy Returns 11:30a, 12:30, 1:30, 2:30, 3:30, 4:30, 5:30, 6:30, 7:30, 8:30. One Night at McCool's Wed-Thurs, 2:15, 4:40, 7:05. Town and Country Wed-Thurs, noon, 2:25, 4:50, 7:20, 10. Traffic Fri-Tues, 2:45, 8:35.

CINEMA 21 ♯ Chestnut/Steiner. 921-6720. The Tailor of Panama Wed-Thurs, 11:35a, 2, 4:25, 7, 9:30; Fri-Tues, 1:45, 4:20, 7, 9:25.

CLAY ♯ Fillmore/Clay. 352-0810. With a Friend Like Harry 4:15, 7, 9:40 (also Fri-Sun, 1:30).

COLMA (METRO CENTER) ♯ P 280 Metro Center, Colma. (650) 994-2503. Call for times. Blow, A Knight's Tale (starts Fri), Memento, Spy Kids.

CORONET ♯ P Geary/Arguello. 752-4400. Call for times. Blow.

EMBARCADERO CENTER CINEMA ♯ P One Embarcadero Center, Promenade level. 352-0810. Center of the World 12:10, 2:25, 4:50, 7:10, 9:30. Calle 54 (starts Fri) 12:15, 2:45, 5:10, 7:40, 10:10. The Dish Wed-Thurs, 12:45, 3:30, 6:45, 9:15. The Luzhin Defense Wed-Thurs, 12:15, 2:45, 5:10, 7:40, 10:10; Fri-Tues, 1:30, 4:15, 7:20, 9:50. Memento noon, 1, 2:30, 4, 5, 7, 7:30, 9:40, 10 (Tues, no 7 show).

EMPIRE ♯ P West Portal/Vicente. 661-2539. Call for times. Bridget Jones's Diary 11:30a,

2, 4:45, 7:45, 10:35. The Mummy Returns noon, 1:30, 3, 4:30, 6, 7:30, 9, 10:30.

FOUR STAR Clement/23rd Ave. 666-3488. Before Night Falls Wed-Thurs, noon, 4:45, 9:30; Fri-Tues, 2:25, 7. Burning Paradise Thurs, noon, 3:55, 7:50; Fri, 9:45. Chocolat Wed, 2:30, 7:15; Fri-Tues, noon, 5:45. Cop on a Mission Wed, 1:45, 7:35; Thurs, 2:30, 7:35; Fri-Tues, 2:10, 8. Crouching Tiger, Hidden Dragon Wed-Thurs, 1:45, 7:35. In the Mood for Love Wed, noon, 5:50; Fri-Tues, 12:30, 5, 9:25 (Fri/11, no 9:25 show). Legend of the Liquid Sword Thurs, 1:55, 5:55, 9:45. Requiem for a Dream Wed, 3:55, 9:45; Fri-Tues, 3:50, 9:45.

GALAXY ♯ Sutter/Van Ness. 474-8700. Call for times. Crouching Tiger, Hidden Dragon, Pavilion of Women, The Tailor of Panama, Traffic.

KABUKI B ♯ P Post/Fillmore. 931-9800. Call for times. Along Came a Spider, Blow, Bridget Jones's Diary, Driven, The Mummy Returns, Spy Kids.

LUMIERE ♯ P California/Polk. 352-0810. Chopper Wed-Thurs, 5:10, 9:45; Fri-Tues, 9:20 (also Fri-Sun, 12:30, 2:40). The Circle Fri-Tues, 5:10, 7:20, 9:30 (also Fri-Sun, 12:40, 2:50). The Day I Became a Woman Wed-Thurs, 7:40. Eureka Wed-Thurs, 7:30; Fri-Tues, 5. Keep the River On Your Right (starts Fri) 4:50, 7:10, 9:25 (also Fri-Sun, 12:15, 2:30). The Price of Milk Wed-Thurs, 5, 7:15, 9:30.

METREON ♯ Fourth St/Mission. 369-6200. Call for times. All Access (Imax), Along Came a Spider, Blow, Bridget Jones's Diary, Cirque de Soleil (Imax), Crocodile Dundee in Los Angeles, Crouching Tiger, Hidden Dragon, Driven, The Forsaken, Haunted Castle (Imax), Kingdom Come, The Mummy Returns, One Night at McCool's, Spy Kids, The Tailor of Panama, Town and Country.

METRO Union/Webster. 931-1685. Call for shows and times.

1000 VAN NESS ♯ P 1000 Van Ness. 931-9800. Call for times. Akira, Along Came a Spider, Blow, Bridget Jones's Diary, The Claim, Driven, Enemy at the Gates, Freddy Got Fingered, The Mummy Returns, One Night at McCool's, Spy Kids, Town and Country.

OPERA PLAZA ♯ Van Ness/Golden Gate. 352-0810. The Circle Wed-Thurs, 3, 5:30, 8. The Dish Fri-Sun, 1:30, 4:30, 7:30, 9:50; Mon-Tues, 3, 5:30, 7:50. Himalaya Wed-Thurs, 3, 5:30, 7:50; Fri-Sun, 1:20, 4:20, 7:20, 9:40; Mon-Tues, 2:50, 5:20, 7:45. O Brother Where Art Thou? Wed-Thurs, 2:50, 5:20, 7:40; Fri-Sun, 1:10, 4:10, 7, 9:30; Mon-Tues, 2:40, 5:10, 7:40. Pollock Mon-Thurs, 2:25, 5, 7:30; Fri-Sun, 1, 4, 7, 9:35. You Can Count on Me Wed-Thurs, 5:10.

PRESIOIO ♯ Chestnut/Scott. 922-1318. Bridget Jones's Diary Wed-Thurs, 12:30, 2:50, 5:15, 7:45, 10:05; Fri-Tues, 12:30, 2:45, 5, 7:25, 9:50.

STONETOWN ♯ P 19th Ave/Winston. 221-8182. Call for times. Driven, A Knight's Tale (starts Fri), Spy Kids.

VOGUE ♯ Sacramento/Presidio. 221-8183. Call for times. A Knight's Tale (starts Fri), Chocolat.

WORLD THEATER ♯ Broadway/Columbus. 391-1393. Call for shows and times.

Oakland

GRAND LAKE ♯ P 3200 Grand, Oakl. 452-3556. Bridget Jones's Diary 12:15, 2:30, 5, 7:15, 9:30 (Fri-Tues, noon show replaces 12:15 show). Kingdom Come Wed-Thurs, 12:20, 9:35. A Knight's Tale (starts Fri) 12:15, 3:15, 6:30, 9:15. The Mummy Returns 12:30, 3:45, 7, 9:45. Spike and Mike's 2001 Classic Festival of Animation noon, 2, 4, 6, 8:15, 10:20. Town and Country Wed-Thurs, 2:40, 5:10, 7:20.

JACK LONDON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. Call for times. Along Came a Spider Wed-Thurs, 11:30a, 2:05, 4:45, 7:40, 10:15. Blow Wed-Thurs, 11:05a, 1:55, 4:50, 7:50, 10:45. Bridget Jones's Diary 11:35a, 2, 4:40, 7:20,

9:55 (Fri-Tues, 10:10 show replaces 9:55 show). Chocolat Fri-Tues, 9:35. Driven Wed-Thurs, 11:50a, 2:40, 5:20, 8, 10:40. The Debut Fri-Tues, 12:10, 2:40, 5:10, 7:50, 10:20. Kingdom Come Wed-Thurs, 2:15, 5, 7:45, 10:35; Fri-Tues, 12:15, 2:45, 5:30, 8, 10:35. A Knight's Tale Fri-Tues, 1, 1:45, 4, 4:45, 7:15, 7:45, 10:15, 10:45. The Mummy Returns noon, 12:45, 1:30, 3, 3:45, 4:30, 6:15, 7, 7:30, 9:15, 10, 10:30. One Night at McCool's Wed-Thurs, 11:45a. Spy Kids Wed-Thurs, 11:10a, 1:45, 4:15, 7:10, 9:35; Fri-Tues, 11:50a, 2:30, 5, 7:10.

PARKWAY 1834 Park, Oakl. 814-2400. Blood Feast Thurs, 9:15. Blow Fri, Mon, 6:30, 9:15; Sat-Sun, 6, 9. Chocolat Wed-Thurs, 7. Follow Me Home Tues, 6:30, 9:15. Harold and Maude Sat, 3:30. Heartbreakers Wed-Thurs, 9:45. Pollock Fri-Tues, 7, 9:45. The Rocky Horror Picture Show Sat, midnight. Traffic Wed, 6:30, 9:30; Thurs, 6.

PIEOMONT ♯ Piedmont/41st St, Oakl. 843-3456. Crouching Tiger, Hidden Dragon 4, 9 (also Wed-Thurs, 6:30). Himalaya Fri-Tues, 1:50, 4:15, 6:50, 9:15. Memento 4:30, 7, 9:30 (also Fri-Sun, 1:40). The Tailor of Panama Wed-Thurs, 4:15, 6:45, 9:10; Fri-Tues, 6:40 (also Fri-Sun, 1:30).

Berkeley area

ACT I AND II ♯ P Center/Shattuck, Berk. 843-3456. Amores perros Wed-Thurs, 6:45, 9:50 (also Sat-Sun, 12:30, 3:40). Center of the World 5:30, 7:30, 10 (also Sat-Sun, 12:45, 2:45). With a Friend Like Harry Fri-Tues, 1, 4, 7:15, 10.

ALBANY ♯ 1115 Solano, Albany. 843-3456. The Dish 6:45, 9:15 (Fri-Tues, 9 show replaces 9:15 show; also Sat-Sun, 1:30, 4:15). The Luzhin Defense 6:30, 9 (Fri-Tues, 8:45 show replaces 9 show; also Sat-Sun, 1:15, 4).

CALIFORNIA ♯ P Kittredge/Shattuck, Berk. 843-3456. Center of the World Fri-Tues, 1:25, 3:20, 5:20, 7:25, 9:25. Chocolat Wed-Thurs, 6:45, 9:15. Memento 7:15, 9:40 (also Fri-Tues, 4:30; Fri-Sun, 1:50). Pollock Wed-Thurs, 7, 9:30 (also Fri-Tues, 4:20; Fri-Sun, 1:30).

ELMWOOD 2966 College, Berk. 649-0530. Before Night Falls Fri-Tues, 7 (also Sat-Sun, 2:10). Best in Show Fri-Tues, 4:50, 9:30 (also Sat-Sun, 12:05). Billy Elliot

Wed-Thurs, 4:40, 9:30. Enemy at the Gates Fri-Tues, 4:30, 9:15 (also Sat-Sun, noon). Malena Wed-Thurs, 5:25, 9:30 (also Wed, 1:35); Fri-Tues, 9:25 (also Sat-Sun, 3:10). Quills Wed-Thurs, 7 (also Wed, 2:10). Spy Kids 5:15, 7:15 (also Wed-Thurs, 9:15; Sat-Sun, 1:15). You Can Count on Me Wed-Thurs, 7:20 (Wed, 3:15); Fri-Tues, 7:05 (also Sat-Sun, 2:25).

EMERY BAY ♯ P 6330 Christie, Emeryville. 420-0107. Call for times. Along Came a Spider, Bridget Jones's Diary, Driven, Kingdom Come, A Knight's Tale (starts Fri), The Mummy Returns, Spy Kids.

OAKS ♯ 1875 Solano, Berk. 526-1836. Driven Fri-Tues, 7, 9:15 (also 1:45, 4:30). Spike and Mike's 2001 Classic Festival of Animation 6, 8:15, 10:20 (also Sat-Sun, noon, 2, 4). Town and Country Wed-Thurs, 7, 9:30.

ORINDA ♯ 4 Orinda Theater Square, Orinda. 254-9060. Bridget Jones's Diary Wed-Thurs, 7, 9:15; Fri-Tues, 7:15, 9:30 (also Sat-Sun, 12:15, 2:30, 4:45). A Knight's Tale (starts Fri) 7, 9:45 (also Sat-Sun, 12:30, 3:45). Spike and Mike's 2001 Classic Festival of Animation 6, 8:15, 10:20 (also Sat-Sun, noon, 2, 4). The Tailor of Panama Wed-Thurs, 6:30, 9.

SHATTUCK CINEMAS ♯ 2230 Shattuck, Berk. 843-3456. Before Night Falls Wed-Thurs, 1:20, 6:45. Best in Show Wed-Thurs, 4:35, 9:40. Blow Wed-Thurs, 1:55, 6:55. Chocolat Fri-Tues, 1:15, 3:55, 6:45, 9:25. The Circle Wed-Thurs, 2, 4:30, 7:10, 9:30; Fri-Tues, 2:05, 4:25, 7:15, 9:40. The Claim 2:10, 4:45, 7:25, 10. Crouching Tiger, Hidden Dragon 1:10, 3:50, 6:30, 9:10. Driven Wed-Thurs, 1:30, 3:55, 7:20, 9:45. Himalaya 1:50, 4:25, 6:50, 9:15. Keep the River on Your Right Fri-Tues, 2, 4:30, 7:10, 9:30. The Mummy Returns 1, 2:30, 4, 5:30, 7, 8:30, 9:50. O Brother, Where Art Thou? 1:55, 4:20, 6:55, 9:20. The Tailor of Panama 2:10, 4:40, 7:05, 9:35.

UA BERKELEY ♯ 2274 Shattuck, Berk. 843-1487. Call for times. Along Came a Spider, Blow, Bridget Jones's Diary, A Knight's Tale (starts Fri), One Night at McCool's, Pavilion of Women, Traffic. ♣

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OBSESSION**

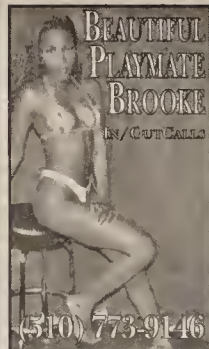
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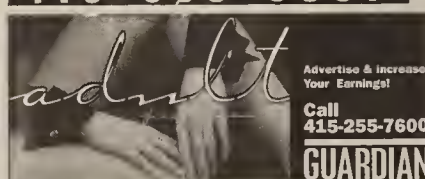
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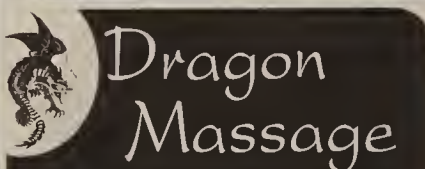
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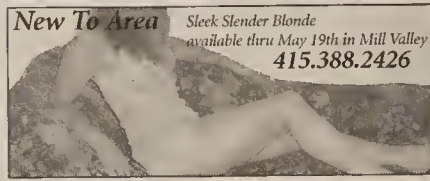


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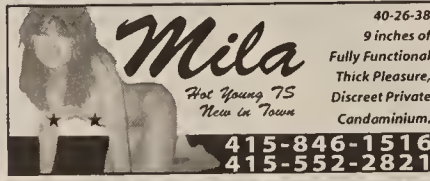


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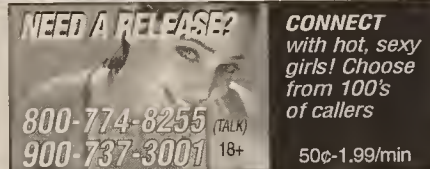



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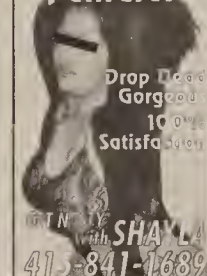
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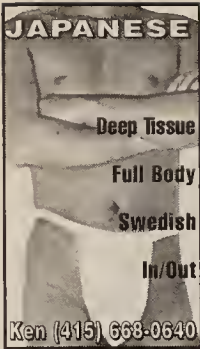
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WOMEN SEEKING MEN

My name's Janice. I'm from the Sacramento area. I'm a divorced, white, Christian female. I'll be 45 yrs. old in July. I look like I'm in my mid-30's. I'm told I have a pretty face. I'm 5'3". I have light-brown hair & blue eyes. I wear glasses. I'm on the heavy side right now. I'm a size 16. But I'm exercising 2-3 days a week. I work as a nurse. I plan on relocating to the Sacramento area as soon as possible. I'm kind, honest, caring & loyal. I have a sense of humor. I have old-fashioned morals & values. I feel we should be friends first. I'm looking for a gentleman who's between 37 & 55 yrs. old. **Box 31782.**

I have long, blonde hair, green, cat eyes & very curvy lines. I'm 5'6". I'm very well-educated. I have a great career. I'm stable, positive & very adventurous. I enjoy different types of sports from snow skiing to tennis. I like different types of music. The most negative part about me is that I can be stubborn. But I'm very sensitive, very kind, understanding & forgiving. I'm looking for the same. **Box 31057.**

MEN SEEKING WOMEN

I'm 24 yrs. old. I'm Asian with brown eyes & black hair. I weigh 150 lbs. & am 5'6". I'm intelligent, attractive & good-looking. I'm intellectual, easygoing & open-minded. I'm looking for a beautiful, intelligent girl who I can date & who I can chat with. I want to go out & have fun. I'm probably going on vacation to the Bahamas, then France & Europe. So please give me a call. I live in the East Bay. **Box 12863.**

I'm an honest, handsome, 30 yr. old, 5'9" tall, 180 lb., tan-complexioned, professional gentleman. I'm kind, caring, family-oriented, romantic & have a good sense of humor. I'm a college graduate & a homeowner. I like to dress well. I'm financially secure. I'm in search of a lady with similar qualities. Most ladies admire my eyes & long eyelashes. If you're honest, attractive, educated, family-oriented, spontaneous, outgoing, have a good sense of humor & if you love tennis, movies, music, dancing, traveling, swimming, photography & like to try new things as well, then please leave me a message. This is Ben. **Box 11702.**

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FULFILL MY FANTASY...
And my boyfriend's. Beautiful, very fit female, 30, 5'7", 115lbs, brown/green, seeks one or two lucky boys. Be fit, sexy, clean and secure in a "group." **T1291**

FOREIGN SOULMATE WANTED

Intelligent, 46 year-old woman seeks well-educated, non-citizen, any race/religion. Let's fall in love and have a happy, mutually beneficial marriage! **T1294**

IMPRESSIVE BEAUTY

Pretty, petite, slender, muscular, fair, feminine, complexly educated, artistic SJF, 44, long hair, desires deeply thoughtful, good-looking, highly educated, sensual, athletic SWM, 42-50, who is open to commitment, family, pleasures of mind and body, exploration of nature, arts, travel. **T8317**

EXPLORE ALL EROTIC FANTASIES

Very cute, sexy SF, 19, 42 FF, 28-37, seeks generous professional male to explore every fantasy and much more. Come explore sensuality at its best. **T1264**

NOT CHOCOLATE

Fun-loving, petite SF, 5'2", 125lbs, enjoys clubbing, music, dancing. Seeking tall, handsome outgoing, rambunctious SM for friendship first, possible LTR. **T1268**

IRRESISTIBLE

Hawaiian SF, 21, olive complexion, sweet personality, enjoys concerts, music, dining. Seeking good-looking, down-to-earth SM for friendship first, possible LTR. **T1283**

JEWISH CNER TYPE

50, seeks financially secure, tall SWM, 50-60, non-smoker, non-drinker, sense of humor, desires honesty, likes garage sales, scrabble, pool, dining out, theater. Must love dogs. **T5487**

SEXY TRIPLE OS...WANNA TASTE?

BF, 5'2", 145lbs, 440DD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? **T9665**

READY TO PLAY

6'0", voluptuous, Swedish blonde, seeking a mature, fun-loving, sincere male for friendship and more. **T1253**

NI!

SWF, into music, metaphysics, big smiles, and spiritual values. Seeking nice, handsome man. Let's share 2001 together. **T1255**

LOVE IS TRULY BLIND

Eurasian beauty, 40+, well-traveled, seeks SWPM, 50+, sincere, kind, generous, financially secure, for life partner. **T1244**

GOOD BALANCE

SWM, 34, 5'3", 130lbs, enjoys dancing, dining out, movies, out doors, romance. Seeking SF, 35-50, with similar interests, for friendship, possible LTR. **T1241**

INTERNATIONAL MALE

An honest, good-natured, quiet SBF, 5'7", 140lbs, is seeking that special someone in her life, aged 34-40. Seeking easygoing, kind-hearted, honest SWM, from another country. N/O drugs, and no heavy drinking. Enjoys romantic movies, walking, one-on-one conversations, autobiographies, and easy-listening music. **T1242**

ATTRACTIVE AND ROMANTIC

Attractive, funny, spiritual, independent, secure SWF, 49, red head, enjoys movies, theater, walks, music, working out, reading. Seeking SM, with similar interests, for LTR. **T1226**

ATTRACTIVE FEMALE

SF, 28, 5'5", 135lbs, brown/brown, enjoys reading, movies, concerts, theater, dining out, outdoors. Seeking outgoing, confident SM, emotionally, financially secure, for friendship, possible LTR. **T1260**

LOVE IS WHAT I WANT

SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. **T1209**

KITTEN SEEKS SOMEONE TO CUOOLE

Full-figured DWF, 42, brown/blue, receptionist, mother of three, enjoys sunsets, beaches, walks, country music, movies, mystery novels. Seeking laid-back, affectionate, fun-loving SM for relationship. **T1222**

SEXY BLONDE/GREEN, 24

Fun SWF seeks funny, cute SWM, 25-30, to hang out with, for friendship only, nothing serious. East Bay area. **T1228**

EXOTIC SEMI ASIAN

Pretty, fit, fun. No baggage. vices, STDs, humorous, happy, sane, successful business, athletic, traveled, adventurous, balanced. Seeking similar medium-tall SWM, 38-48, open-minded LTR. **T1231**

NELLO

Are you an honest, no vices SWM, 50-65? Me: 50, cute, Jewish nonconformist, 10 personality. Likes garage sales, dining out, movies, casual dresser for LTR. **T5475**

BLACK CANDY PRESENT

I am open-minded, fun, and can be aggressive. Overall, I'm a sweetie and a cutie. Come and enjoy the quiet storm. **T1188**

CLASSICAL MUSICIAN...

seeks kindred soul for chamber music, friendship, and possibly more. **T1196**

SUGAR 'N SPICE WANTS HONEY

East Bay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. **T6989**

FUN AND FANTASY!

Feminine, fun, warm, witty, loyal, loving, smart, secure woman. I think the male gender is terrific. Let's enjoy all of life's pleasures and activities, actually whatever makes us mutually happy! The best is yet to come! **T1181**

HAZEL EYES AND HIGH IDEALS

Pretty, witty writer with hazel eyes and high ideals, seeks LTR with stable man, 45-55. My interests: progressive politics, film, art, gardening, comedy. East Bay. **T8269**

GIRL NEXT DOOR

Pretty, fun, kind, athletic, slender SWF, 30, 5'6", with auburn hair, seeks kind, ethical, fun, educated, masculine, attractive, athletic man. **T1118**

CREATIVE DRUMMER

Creative, athletic SWF, 42, 5'7", enjoys hiking, biking, running, artistic endeavors, intellectual discourse, meditation, and yoga. Seeking athletic SWM, N/S. **T1117**

SNOOTING STAR

Sexy tri-racial SF, 18, seeks party boy, 18-25, for clubbing, racing, raving, misadventures in San Francisco. **T9399**

ARRANGEMENT

Pretty, sexy, mature brown-eyed girl, 38, seeks arrangement with a man who is very sexy, who enjoys being with a sexy woman. I'm sure it will be mutually beneficial, so give me a call. **T1081**

SWEET

Luscious black diva seeks brother, 25-45, for quiet pleasures out of the spotlight: romantic evenings, dancing, nature, laughter, kindness. Me? 30s, lovely, curvy, bright, open-hearted. **T1091**

ATTRACTIVE ASIAN FEMALE

I am very attractive, 30, 5'9", 140lbs, and looking to meet a tall, attractive, professional male, under 40, for relationship. **T1100**

LOVE SEX, BUT DON'T CUM

Must learn. Exchange education for satiation/mutual exploration. Playful, erotic, experimental, free-spirited, verbal. Age/race unimportant. **T1064**

DOMINATRIX NEEDS SLAVE

Qsited but ambulatory woman seeks nurturing, goofy slave/friend/masseuse. Tough mistress. Honorable person. **T1104**

INTENSELY INTIMATE

Foreign Born? Seeking serious partner. Let's reflect about life—explore it's many magical wonders! Honest, blond, semi-Bisexual, attractive, 40, HIV-, creative entrepreneur. **T1106**

WANTED

SBF desires Caucasian male for dinner, lunch, coffee, or ? Must be financially secure. No games. **T9424**

CUTE ASIAN

SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! **T9456**

SEEKING MR. RIGHT

SF, 22, enjoys listening to Bob Marley. Seeking single male, 23-26, under 6', with great sense of humor. Give me a holler! **T1057**

COMPLEX, CAPTIVATING WOMAN

Seeking leftist partner, 50s, to explore wilderness canyons and the labyrinths of our minds, to soothe each others wounds and rejoice in our triumphs. We are compassionate, humorous, seekers of self-knowledge, playful, tender, and wise. **T9441**

SEEKING INTIMATE PLAYMATE

Tall, passionate, attractive, well-educated, enigmatic SBF, 36, seeks tall, well-educated, attractive, passionate, clean-shaven, funny, passionate, articulate SWPM, 35-45, for mutual physical pleasure and fun. **T1045**

LOOKING FOR FUN

Single Asian female, 27, light smoker, with college education, seeks male, 27-34, for fun, friendship, and possibly more. **T1046**

LONG BLOND-HAIRED LOVER...

sought by very sweet AF, 37, who loves hippies and loud musicians. In search of childless SWM, 18-28, to enjoy the outdoors and ocean with. **T1050**

ASIAN MERMAID SEEKS AQUAMAN

Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. **T1003**

LIVE A LITTLE!

Creative, attractive, tall, fit, funny SJF seeks similar adjectives in non-smoking SM, 30-50. Bonus for screwball comedy, jazz, basketball fans. **T6936**

SINCERE

Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. **T7797**

BEST FRIEND AND LOVER

SAF, 5'6", 4-year-old daughter, enjoys movies, dining out, music, magazines, the park, picnics, singing, karaoke, travel. Seeking special gentleman, patient, dark skin, good sense of humor, who loves children, for best friend and lover. **T9986**

GOOD WOMAN SEEKS GOOD MAN

SWF, 23, 5'11", brown/brown, enjoys dining out, movies, walking on the beach, the outdoors, clubs, dancing. Seeking good man, ambitious, honest, trustworthy, respectful, for a casual to long-term relationship. **T9987**

BIG BEAUTIFUL WOMAN...

may be looking for you! Down-to-earth, laid-back SF, 29, artist, no children, relocating to San Francisco in June. Seeking male, 25-36, for friendship, possibly more! **T9955**

SEXY, FUN-LOVING

Southern SWF, 5'4", 130lbs, curly blonde/green, fair complexion, enjoys movies, reading, television, wrestling. Seeking SM for friendship first, possible LTR. **T9956**

EAT ME ALIVE

Serve me. Black, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. **T9949**

VERY NICE ASIAN

Very attentive, sexy, sweet SAF, 29, real lady, nice smile, sincere, kind, warm, romantic, good cook. You: SWM, kind, successful homeowner. For you I will take care and make your dreams come true. **T9953**

LOVER OF LIFE

Artist, activist, in love with life and revolution seeks conscious, considerate, compassionate friend and companion, 30+, for nature adventures and urban explorations. Please be radically honest and man of color. **T9755**

QUEEN SEEKS KING

Sexy, think SBF, 18, seeks attractive SBM, 18-25, for friendship first, possible LTR. Looking to fulfill your fantasies. **T9917**

YES AND KNOW

SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. **T9889**

INTERESTING EVENING

Fun-loving, easygoing, honest BF, 33, 5'6", medium build, enjoys life. Seeking emotionally secure SM for interesting night on the town. **T9886**
today! Call **1-877-895-7996**.

INTELLIGENT WOMAN

Full-figured, attractive BF, 43, loves writing, reading, movies, theater, concerts, shopping. Seeking attractive, intelligent, financially secure, foreign/WM with a sense of humor, for dating. **T9897**

CAPRICORN

Beautiful, intelligent, sexy SWF, 38, seeks tall SBM, 39-50, with blue or green eyes, spiritually aware, good lover, looking for special to share life/soulmate. **T9871**

IN-CON-CIEV-ABLE!

8IAF, dyed/perced alterna-chick, seeks cool fun great friendships, or a fantastic, fun, crazy, romantic connection with one in a trillion! **T9861**

LIFE'S ADVENTURES

Sexy, smart, strong, successful SBF, 5'5", 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or Bauer), well-traveled, addition-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42. Race open. **T9854**

EMPHASIS-PASSION

Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, for committed romance, family. **T8321**

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MARVELOUS, MIO LIFE, SWEET-HEART

Looking for same. Very attractive, slender, humorous, honest, playful, loving and lovable, for real SWF, Youngish SO, S'4", enjoys home, walks, outdoors, conversation, laughing, antiques, music, movies and honesty. Seeking LTR with same in a SWM, over 5'7". **T**8327

"OUTLAW" BRIDGE

Alternate fourth(s), 22-SS, sought for 20 year on-going Thursday night college-style game. Sense of humor essential. Enjoyer of music, politics, and travel appreciated. Rusty ok. **T**9825

QUALITY WOMAN

Petite, sexy, intelligent 8F, 30s, likes music, sports, traveling. Seeking WPM, financially secure, for sensual, monogamous relationship. Must be D/D-free. **T**9804

CREATIVE SPIRIT

Spiritual, health conscious SF, artist, into nature walks, movies, museums. Desires to meet SM, 40+-. **T**9813

EBONY GOODNESS!

Beautiful, outgoing, intellectual, PhD student. Stunningly, traffic-stopping looks. Seeking generous gentleman for fine dining, shopping, and wild times. No strings. **T**9814

ASIAN

Nice lady desired by imaginative international gentleman, 40, professional (lived throughout Asia). Seeking sensitive and intimate monogamous relationship. Let's share nature, art, travel, wine...? **T**9836

SMALL AND SPICY!

Petite, original, unique, sensual, attractive SWF, S1, N/S, seeks affectionate, mature, keen, witty SM, for friendship, possible LTR. **T**9797

IRISH LATINA

Voluptuous SF, 38, red/green, seeks communicative, romantic, sexy, large SM who I can feel comfortable with. **T**9806

IRISH EYES ARE SMILING

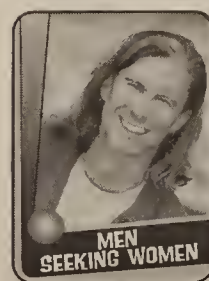
Petite and pretty SWF, early 40s, dark/blue-green, trustworthy and honest, seeks old-fashioned relationship with SWM, 4S+. Must be funny, smart, and handsomely gray. Longing to love and be loved passionately. **T**9737

FIT ASIAN PROFESSIONAL...

with looks and substance, seeks lifetime partner: a successful DWPM, 40s, fit, N/S, D/D-free, who is ready for a meaningful future. **T**9733

QANCE WITH ME

Petite SF, S4, S'3". 12Slbs, blonde/blue, seeks experienced partner only, 4S+, with passion for dancing. Let's have fun! **T**9673



PLUS-SIZED WOMAN

Kind, understanding, romantic, San Francisco-born HM, S3, S'8", 175lbs, seeks romantic affair with full-figured WF. **T**9901

PISCES/ASPIRE GUY

Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 205lbs, brown/blue, seeks astrologically compatible woman, 35-4S. **T**8647

ENVIRONMENTAL PROFESSIONAL

Unconventional, charming, middle-aged East Indian, S'S", seeks woman, 30-35, with narrow waist and broad mind. Must be willing to go to Europe. **T**1289

BLUE LIGHT SPECIAL

SWM, 38, outgoing, optimistic, humorous, and kind heart, seeks woman who laughs, sings, dances, dreams, hopefully for committed partnership and glorious, lasting togetherness. **T**1293

MIGHT AS WELL BE ON MARS

SWM, 32, long black hair, new to area, enjoys clubs, beaches, city exploring, dining. Seeking outrageous, outgoing SPF undercover-bad girl for rock-n-roll, crazy nights, possible LTR. **T**8814

I MIGHT SUBMIT

Attractive SWM, 32, 5'7", 170lbs, nice build, shaved/hazel, pierced nipples, tattoos, musician, loves dancing, playing pool, rock climbing, hiking. Seeking kinky woman with wild streak. **T**130S

DREAMING FOR A BRILLIANT...

classy mistress. Your spirit's so hot. We soar to the heavens. Prefer Latin/European/Asian lady, 28-44, who is creatively, yet mentally sound. Attractive man, 40. Paris? **T**1295

EVELYN, SLEEPLESS NIGHTS

Intense desire building up, but partner lost desire. Then upon seeing you, having desire alone, you became subject of my intense desire. **T**1306

PHONE CALL AWAY

Very attractive SWM, S2, very good shape, enjoys hiking, politics, movies, travel, and eating. Seeking S/DF, 40-60, for friendship first, possible LTR. **T**1312

LOOKING FOR YOU

Honest, kind SWPM, S0, seeks plump SF, 48-55, for fun, dinner, and sex. **T**1267

YOU WON'T BE DISAPPOINTED

SM, 33, 6'2". 17Slbs, black/brown, loves soccer, animals, television, outdoors. Seeking open-minded SF for friendship first, possible LTR. **T**1261

DISCREET

SHM, 5'5", 159lbs, dark brown/dark brown, medium build, big smile and dimples. Seeking friend for fun, discreet encounters. **T**126S

PASSION...

in contrast. SBPM, 48, seeks S/OWFF, 28-52, for steamy, exciting for steamy, exciting chocolate and vanilla interludes. Be D/D-free. **T**1270

DOMINATE-MINDED?

Looking to meet a 40+, bright, adventurous, slender, dominate-minded PF. I'm a OWPM, 50+, tall, fit, handsome, intelligent, accomplished and LTR minded. No professional dom. **T**1287

SEEKING FAMILY-ORIENTED FEMALE

Fun-loving, financially secure at love, early 40s, seeks relationship with someone who enjoys children and travel. **T**1271

WORLDLY, SPIRITUAL...

SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PH, slim, dark longhaired, mediterranean-looking, handsome, East Indian prince. **T**8306

LEFTIST

Pro-feminist SWM, 53, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. **T**9904

RENAISSANCE MAN...

44, writes music, oil paints, hikes, bike rides, loves ethnic food/films, physical science, seeking babe with healthy libido, ready for adoring man. **T**923S

TO LOVE IS TO LAUGH

Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. **T**9433

SWEET BOY FOR DANCER GIRL

SWM, 30, smoker, college-educated, enjoys sports, reading, movies, dining out, travel, the arts. Seeking SF, 25-31, with similar interests, for friendship, possible LTR. **T**1237

TALL OAK AND HUMBLE

Healthy, fit, attractive, successful SBM, 35, 6', 190lbs, small business owner, enjoys working out, dining out, dancing, movies. Seeking SF, 25-4S, for friendship, possible LTR. **T**1240

SEXY AND ADVENTUROUS

Attractive, sincere, affectionate SBM, 40, S'7", 180lbs, brown/brown, enjoys working out, seeks a lady of quality to share our many interests, for friendship, possible LTR. **T**1256

PALE, LARGE-SIZED,...

chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. **T**8313

PASSIONATE KISSES

Tall, educated SWM, 40+, seeks intelligent, sensual female who would dare to explore the wonderful realm of eroticism. **T**1217

LET ME PLEASE YOU

Handsome WM, 20s, 5'10", 170lbs, wants to please petite, sexy AF, 20-S0, for discreet encounters, married ok. **T**1221

CARIBBEAN STUO

Good-looking, in shape, well-endowed male, 5'11", brown/brown, seeks women of all ages for a good time. **T**1218

SEXY MAN SEEKS WHITE GIRL

SM, 19, likes talking nasty to females. Seeking WF, 18-2S, for talking dirty and getting it on. **T**1208

LONE WOLF

Hong Kong native, warm heart, zen mind, sculpted body, progressive views, sophisticated, good-looking, loves sailing, scuba. Seeking lithe lady wolf. Let's howl! **T**1211

BUOOAH LOVES

WM, 39, seeks exotic Asian female, 25-35, for traveling, cooking, romance. Must be honest and sincere and enjoy sex. **T**1213

AVIO READER...

finds beauty in nature, enjoys pets. SM, 56, seeking poetess to find rhyme and reason with sincerity, honesty, for proper alchemy. **T**1214

CHEATED ON?

Seeking comrade. Change the "miser" in commiserate. SWM, 34, fit, artist, reflection far from breaking mirror, seeks peer. **T**1229

TALL, DARK AND HANDSOME

SBM, 3S, 6', 190lbs, athletic build, small business owner, enjoys health, fitness, stimulating conversation, giving feet/body massages. Seeking SF, 25-4S, romantic companionship. Race unimportant. **T**1234

GOOD-NATURED

Adventurous, open-minded, writer SWM, 28, blond/blue, enjoys listening to music, movies, hiking, biking, much more. Seeking down-to-earth, open-minded, creative SF, 18-28, for casual dating. **T**123S

FINANCIALLY SECURE CEO

Romantic, honest, monogamous OWPM, S8, 6', 155lbs, into beach walks. Seeking S/OW/APF, S0+, NS, light drinker, N/Orugs, no games, for LTR, possible marriage. **T**1200

WORKOUT PARTNER WANTED

Handsome, sweet doctor seeks pretty, disciplined, goal-oriented female partner to work out three to four times a week at the 24-hour fitness. Romance is possible. **T**1204

CARIBBEAN MALE

SM, 26, S'11", brown/brown, athletic build, self-employed, seeks SF, 21-SS, for friendship, possible LTR. **T**1187

WILLING 2 TRAE 4 SALA LESSONS

Discreet, sexy SBM, with professional hands, looking to trade massages for salsa lessons with SWM. Can you teach me? **T**1189

FUNNY PHASE HERE

Caring, nice-looking, fit SWM, 2S, 4'7", 160lbs, sincere and honest. Seeking female for friendship, possible LTR. Age/race open. **T**1194

MARRIED MAN 4 MARRIED WOMAN

I'm a sexy Asian male in my late 20s, but decidedly lonely. I'm seeking a similarly sexy, daring, explorative married woman for a discreet relationship. **T**1199

SPIRITUAL MARRIAGE

Desired by non-smoking, non-drinking WM, 4S, seeks same in female, 18-50, any ethnic background. I follow the spiritual path of pure desire. **T**9458

FRISCO PAL WANTED

SBM, 34, N/S, travels to Frisco often, seeks intelligent, witty, attractive SBF, 25-40, with sense of humor, who is secure with herself. **T**1182

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CUTE OJ DANCER

Cute, slender SWM, 22, 5'9", 140lbs, brown/brown, loves dancing, traveling, life. Seeking intelligent SWF, 19-24, who likes going out, good conversation. **T**1183

HI EVERYONE!

Self-employed SHF, 36, 6', dark brown/brown, seeks SM, 25-4S, 5'-6'2", for fun and friendship, possibly more. Let's get to know each other! **T**1184

HELLO!

College educated SWM, 24, 5'S", black/brown, N/S, social drinker, no children, seeks female companion in Palo Alto area. **T**118S

HONEST MAN

Attractive SWM, 46, seeks honest, sincere, fun-loving, adventurous SF, who loves outdoors, hiking, the beach, movies, for friendship first, possible LTR. **T**1190

SEXY, SWEET

Sincere SWM, S'10", 18Slbs, blondish-brown/green, works out, enjoys travel, antiques, dining out, hiking, mountains. Seeking SF for friendship first, possible LTR. **T**1191

LOOKING FOR LOVE

Tall, loving SWPM, 48, home-owner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. **T**8860

INDEPENDENT GUY

Handsome SM, 28, S'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. **T**8940

MOVING TO SF...

SHM, 21, enjoys music, reading, dining out, sports, movies. Seeking SF, 20-2S, with similar interests, for friendship, possible LTR. **T**1176

GENERIC MAN, WITH A TWIST

Clean-cut, self-employed, educated SWM, 34, N/S, enjoys sports, dining out, reading. Seeking attractive, intelligent woman, 23-33, for friendship, possible LTR. **T**1177

THE RIGHT MAN

Fit SBM, 40, S'11", 170lbs, enjoys cultural activities, sports, dining out, movies, quiet evenings at home. Seeking attractive, fit, fun-loving SF, 35-S0, for LTR. **T**1178

SPIRITUAL EUROPEAN

Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37, seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. **T**1180

FOREVER

Honest SM, 29, seeks sweet, real woman for friendship first, possibly more. **T**1168

CREATIVE, ROMANTIC, HONEST

Good looking SWM, 44, 6'4", dark hair, beard, N/S, light drinker, enjoys reading, movies, travel, outdoors, photography, animals. Seeking intelligent, adventurous, positive woman. Friendship first. **T**11SS

SEEKING ADVENTURE

Honest, open-minded SM, 40, 6'4", brown/blue, medium build, into workouts, seeks open-minded, drug free, honest woman. **T**11S6

GOOD TIMES

Healthy DM, 5'10", 155lbs, good build, enjoys skiing, opera, plays, sailing, kinky women. Seeking dark-haired, blue-eyed, confident woman, slim legs, extremely sexy and erotic. **T**1166

SPIRITUAL WARRIORS

SWM, 2S, in search of peacefulness. Seeking African-American or Indian goddess to help explore these possibilities. **T**1167

SEXY, PASSIONATE ARTIST

Energetic, successful, professional, athletic, intelligent SWM, 32, 6', N/S, drug-free, enjoys romantic dinners, walks on the beach, comedy clubs, socializing with friends. Seeking SWF, with similar interests for dating. **T**1146

LOVE CAN BUILD A BRIDGE

Medium height, medium build, easygoing, good natured, early 50s seeking a girl for dating between S'-S'6", medium height/build, who is also easygoing, good-natured. Hope to hear from you. **T**9710

WARM-HEARTED PHYSICIAN

Attractive, humorous, sensitive, considerate SWM, 33, S'8", 165lbs, thick brown/dark brown seeks SF, best friend and companion to share fun, laughter, moonlight conversations, mountain walks. **T**94S9

MARRIED MAN SEEKING

Do you require trust and discretion? Do you seek an exclusive friendship with a man who's romantic, sensual, handsome, long-lasting, intelligent, tall, athletic, mid-40s, Caucasian? Are you in your 40s (+/-), married? Peninsula. Please call. **T**99S2

RARE, ROMANTIC SM FOR FUN

Dark, attractive Latin SM, 42, S'S", N/S, seeks joyful liaison with dream lover. I'm stable, creative, educated. You're fun-loving, craving genuine affection, maybe LTR. **T**1123

LET'S HAVE FUN...

and learn from one another. SHM, 37, medium brown/brown, no children, N/S, seeks Native America/A/HF, 24-42. **T**1133

PHOTO FUN!

Self-employed single white male, S3, white/green, smoker, seeks uninhibited ladies, 25-40, for fun with the camera. **T**1134

ARAB/MOSLEM

Honesty, respect, understanding, caring, love. SWM, 37, seeks female with these priorities. If all goes well we can reward ourselves with marriage. **T**1138

RESPECTFUL

SM, 20, S'6", 158lbs, tattoos, likes sports, shooting pool, bowling. Seeking outgoing, adventurous, exciting SF for dating. **T**1147

LOOKING FOR PRINCESS

SWM, dark mysterious road warrior with a heart of gold, ISO smart sassy princess, 20-3S. **T**1141

NEW TO THE AREA

SWPM, SS, semi-retired, enjoys travel, looking for kind, non-workaholic SWFF, 35-S0, someone who would take the time to smell the roses. If interested please call. **T**1158

BORN TO BE WILD WITH SOMEONE

Broad-shouldered, spontaneous DBM, S'6", 200lbs, father, sense of humor, enjoys coaching football, tv, oil painting, cuddling. Seeking available ladies. **T**1137

FANTASIES FULFILLED

Handsome, well-hung, in-shape SBM seeks fine, freaky A/W/F for the ultimate in satisfaction. Guaranteed. **T**1128

alt.sex.column by andrea nemerson

Please don't hold

Dear Andrea:

I heard that Kegel exercises will keep you from getting stretched out and maybe give you better orgasms. I'm not sure if I'm doing them right. How long are you supposed to hold in your pee? Or do you do "reps" like at the gym?

Love,
Holding It

Dear Holding:

AARGGH!

Sorry. A little knowledge is, as they say, a dangerous thing. Your bladder hates it when you hold in your pee. Let it out right now.

Poor Dr. Kegel. He was only trying to help women overcome urinary incontinence, and look what happened. Everyone's doing "Kegels," for all kinds of reasons, and many are doing them wrong. Especially that bit about the pee.

The idea here is to exercise the pubococcygeus (PC) muscles, which sling from the pubis to the tailbone (coccyx), surrounding the front of the vagina or base of the penis. Contract your vagina (or make your dick jump around like a mari-onette) and you're there. That business about stopping the flow of urine is just for people who cannot isolate these muscles on their own.

Once you've isolated them (pay attention — you want to squeeze just the PC muscles, leave your anus out of this), you do indeed do reps, just like at the gym. Three sets of five, twice a day, say, working up to three sets of 30, fast and slow, whatever works. Try giving yourself something to squeeze on. There are gorgeous, shiny little steel barbells sold just for this, but you can use a small sham-poo bottle if you don't have 80 extra bucks to roll up and ... oh, just do the exercises.

Love,
Andrea

Dear Andrea:

I can't attain an orgasm without some electronic device used while we make love. My boyfriend is very well endowed, and sometimes we make love for hours. He has tried everything, to no avail. I know this sounds weird, but I asked my mom, and she told me that I'm not old enough to attain an orgasm without a lot of clit stimulation (I'm 23). I want to take some classes or practice some form of muscle control that will help me attain an orgasm through penetration alone.

Love,
Can't Get There

Dear There:

It's really great that you can talk to your mom about this sort of thing, even if she's sometimes — how do I put this nicely? — wrong. There's nothing age-specific about it: at 23 you're fully developed. You can, however, begin to explore and possibly expand on the capabilities you already possess. Sometimes this process takes years. Maybe that's what mom meant, come to think of it.

I wish I knew precisely why this particular trick (coming from penetration alone) is so important to you. If it's just something you'd like to experience, cool. If, on the other hand, you're fretting because you think there's something wrong with you the way you are, get over it. If you're "abnormal," so are some 50 to 75 percent of women (nobody has really good figures on this), and that just doesn't make sense. Any way you look at it, by any definition, needing some external stimulation is "normal."

Of course, there are women, tons of 'em, who can come without it, and many of them had no idea they could until they tried. So what did they do? Well, first off, it helps to know and understand your vagina. Many women, once they've discovered the clit's awesome orgasmic capabilities, never bother to investigate further. A couple of books (The Good Vibrations Guide to the G-Spot, Rebecca Chalker's The Clitoral Truth, or even Ladas, Perry, and Whipple's venerable The G Spot) would come in handy here. They can lead you through the intricacies of your interior in far greater detail than I can go into here.

Once you have a better sense of what's where, forget about intercourse for the moment. Your next objective is to discover what's sensitive, and sensitive to what. If you find something that feels really fabulous, you can try to recreate it later during intercourse. If you don't, don't. If you turn out not to have that much vaginal sensitivity (not uncommon), you'll only drive yourself nuts trying to force your body parts to do something they just aren't equipped to do. So what? So you or the boyfriend use some fingers, your "electronic" device, whatever. It's still coming-during-intercourse. It isn't cheating or breaking the rules. There aren't any rules.

Love,
Andrea

A new, full-length, alt.sex.column appears at noon each Friday on sfbg.com. You can reach Andrea at alt.sex.column, Bay Guardian, 520 Hampshire St., S.F., CA 94110; askme@sirius.com; or www.sfbg.com/asc.

**WANTED:
OLDER WOMAN**
Good-looking WM, 50, seeks understanding, slender older woman for occasional visit and great sex. I guarantee it. ☎1131

LOOKING FOR ADVENTURE
SM, 35, 6', 175lbs, medium build, blond hair, carpenter, enjoys movies, theater, live music. Seeking non-committed, weekly relationship. ☎1135

LOOKING FOR ADVENTUROUS ASIAN
Outgoing middle-aged PM, 42, loves life. Enjoys conversation, travel, sporting events, concerts. Seeking open-minded, adventurous woman. ☎1144

WORTH THE CALL
SWPM, late 30s, 6'4", seeks generous, mature SF, 35-50, for mid-day rendezvous. Must be discreet. ☎9401

NEW TO AREA
SWPM, 23, N/S, musician, writer, likes movies, sports, live music, cuddling. Seeking outgoing, honest, fun-loving SWF for dating. ☎1109

HONEST, NICE
Romantic SWM, 5'9", 185lbs, enjoys the outdoors, cooking, good conversation, the beach. Seeking warm, affectionate, romantic SWF for possible LTR. ☎1110

COULD YOU BE THE ONE?
Easygoing SWM, 33, smoker, likes the outdoors, sports. Seeking outgoing, slim, fit, attractive SWF, 30-50, for dating. ☎1111

BE MY COMPANION
Retired SBPM, 50, enjoys cooking, walks, dancing, working out, movies. Seeking financially secure, attractive SF with similar interests. ☎1082

MAN WITH VALUES
Match maker tool Honest, playful, dedicated to social/planet justice handsome, trim 5JM, 51 looks 50 (just kidding) dancer, outdoorsy, financially secure. Seeks similar values, slim to medium woman. For friendship/marriage. ☎1113

A GREAT CATCH

Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

SHOWERING YOU WITH GIFTS
Handsome, athletic SWM, on Peninsula, seeks slim, sexy female to spend my money on. You supply romance. Under 45, and under 125 lbs please. ☎1075

MAN, 54, ENDOWED WITH

priceless gifts: lively mind, kind heart, playful spirit, fit body, desires woman equally femininely (buxomly) well-endowed, for exchanging gifts. ☎6978

GIVE IT UP
SM, 53, seeks sensual female, up to 50. H/W proportionate, for fun, massages and turning sexual fantasy into reality. ☎1084

ALOHA HIPSTERS, GEEKS & CUTIES
Urban art guy, 40, 5'11", 190lbs, athletic, educated, fun, happy, seeks fun, cute SF, 28-36, who is happy with herself. Sense of humor a+. ☎8872

TALL, DARK & HANDSOME
OWPM, 48 (low mileage!), trim, funny, passionate, expressive, playful, easygoing, attentive, intelligent. Seeking attractive, funny, intelligent lady, 25-45, with strong libido. Let's have fun! ☎9248

BIRI MAN SEEKS COMPANY
Future ornithologist wants to meet SF. I'm 19, currently college student. Trying to find someone with common interests: birds, Grateful Dead, Pink Floyd, zoos, aquariums. ☎1061

HOT SINGLE GUY
SWM, 21, 6'1", 150lbs, jazz musician, true romantic at heart, likes live music of all kinds, dancing. I treat women with respect. Seeking SF, 18-25. ☎1062

SJM SEEKS GODDESS...
to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. ☎1068

LOOKING FOR A GIRLFRIEND
SWM, 33, good-looking (has picture), but shy, seeks female 25-33. I'm romantic and sweet, you be the same. ☎1079

TALL, BALD BLACK MAN
Uninhibited, tall BM, 35, seeks female for fun, uninhibited relationship. I believe in work hard, play hard. ☎1074

PETITE ASIAN...
sought by humorous SWM, 34, 5'8", law graduate. I love Asian culture! You enjoy restaurants, travel, movies, karaoke, intelligent conversation, and humor! ☎1095

The Bay Guardian has expanded its service to make ad placement faster and easier. Call 1-877-895-7996 anytime to place your ad.

NON-YUPPIE

Unconventional but grounded, good-looking guy, 42, seeks enlightened, attractive female. Into W.S. Burroughs, Aubrey Beardsley, Sun Ra, Bach, yoga, bikes. Art, not money, Monet. ☎1099

BAY AREA PROFESSIONAL
SM, 33, 6', athletic, dark hair, brown eyes, seeks Independent SF, 21-31, for movies, fun, friendship, and more. ☎1102

ASIAN LAOYI
SWPM, 45, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SF for sharing outdoor activities, travel, film. ☎1058

SEEKING COMMITMENT
Caring, gentle, understanding male, 5'9", 163lbs, brown/hazel, moustache, enjoys movies, documentaries, reading, current events, dining, cooking, pets. Seeking petite SA/BF with similar interests. Children ok. ☎1066

SEEKS COFFEE BUDDY
Working-class SM, 57, 5'11", 228lbs, seeks easygoing, friendly, caring companion, N/S, N/D, N/Drugs, for coffee and... ☎9616

FUN AND FREAKY
SBM, 6'2", 220lbs, father, likes sports, music, television, bowling, shooting pool, clubs, movies. Seeking female with same interests. ☎1065

APRIL'S SHOWERS
Brings fevered passions for May flower's golden nectars. Tall, trim, attractive SWM, 50, seeks similar, loving woman with sensitivity, for committed, romantic LTR, personal growth. ☎1059

WANTED: MATURE WOMEN
Erotic, sensual, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎9556

MAN FOR ALL SEASONS

Smart, athletic, handsome, financially secure, sexy, mischievous, kind, playful SWPM, 5'11", into sailing, biking, hiking, environmental/social issues, great conversations, fun. Seeking beautiful, well educated, adventurous, slender, athletic, monogamous, emotionally secure SF, 33-43, dedicated to balanced/healthy life. ☎9824

FUN TIME
SWM, 37, N/S, looking for pretty, adventurous woman, 25-35, for alternative sex, enjoying the better things in life, and LTR. ☎1044

GOOD GUY
Well-traveled business executive, 56, seeks attractive, nice, intelligent woman who can appreciate a good man. Slender non-smoker desired. ☎1047

LOOKING FOR ALIVENESS
Sensitive, smart, cultured man, 33, seeks female companion for discourse, play, and adventure. I love to run and backpack, theater, reading, travel. ☎1048

COMMANOO
Single white male, 42, father, seeks female, 30-45, for friendship and more. Behind my tough exterior is a gentle, loving person with hopes and dreams. ☎1049

SIMPLY DANGEROUS
SM, 32, 6'5", seeks adventurous, intelligent, attractive SF, 18-40, for friendship, possible LTR. Serious replies only. ☎1051

GET TO KNOW YA
Jewish professional male, 26, 6', 180lbs, dark brown/dark brown, seeks African-American woman for cautious, respectful dating and friendship. ☎1052

HEY YOU, DON'T WATCH THAT

Watch this instead! Smart, good-looking, healthy, sometimes funny, a bit shy, inquisitive, affectionate SWM, 34, looking around for SF, 27-35. ☎1053

O, PERSIAN LADY...
with red shoes, black hair, sweet smile I was loathe to lose, at Dastan Ensemble show we sat, Of Persian music, dance did chat, Enjoyed the performers' heart and skill. The mindful mood of their art, until it was time to rise, clap, and depart. You were: 30-40ish, Iranian woman. Me: 50-something American man in black and brown. I had to leave for an early appointment, but I remain curious about you. If you are interested in talking about culture, life, call me. ☎1056

DISCREET FUN
Latin male, 5'7", 145lbs, musician, likes music, sports, having fun. Seeking fun, adventurous SF for discreet sex. ☎1042

A CHANCE MEETING
This is an excellent way for singles to meet. Widowed WM, 50s, 6'1", seeks emotionally available, affectionate SWF, 48-58, dating, LTR. Let's meet for coffee. ☎8154

BLACK STUO, SUPER ENDOWED...
fit body, desires wealthy woman who's sexy, horny, uninhibited, kinky, loves to dress sexy, loves having sex 3-4 times a day in the outdoors area. ☎1030

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, trim, successful designer. Smart, sometimes clueless. Hiking, movies, SF, MMA, dogs. Seeking pretty, trim, female, 30s to early 40s. ☎6411

SEEKING A TRUE LADY
SWM, 61, 5'11", 200lbs, wears dentures, retired blue-collar, enjoys home, television, travel, comfort food, and conversation. Seeking femme/casual lady, 55+. Hirsute a plus. ☎6738

LET ME BE THERE FOR YOU
SWM, 42, 5'9", impotent but still in need to hold someone, not financially/mentally secure but housebroken, N/S, N/D. West Contra Costa. ☎9253

BIG HEAD
Attractive SWM, 31, 5'10", 175lbs, dark/blue, nice oody, enjoys sports, the outdoors, dining out. Seeking attractive, fit SF to spend time with. ☎1029

GREEK HANDSOME HERO HURRY
Let's enjoy life together: music, biking, boating, and each other. I'm fun, are you? Serious, relationship-minded, down-to-earth people only. You're gonna love me. ☎1008

EBONY AND IVORY
Handsome, fit, Asian tycoon, 39, seeks physically fit African-American queen, 20-40, for good food, movies, friendship, and maybe much more. ☎1016

BIG HEART
SM, 42, 5'10", 200lbs, nice and cuddly, enjoys sports, reading, movies, quiet evenings at home. Seeking big hearted SF, for friendship, possible relationship. ☎9989

ADVENTUROUS AND ARTISTIC
SM, 33, 5'9", 200lbs, sandy blond/deep green, airbrush artist, fun-loving, down-to-earth, likes the outdoors. Seeking SF for friendship first, possible relationship. ☎1015

FEEL THE ENERGY
Very energetic, clean, attractive SWM, 24, 5'7", wants to satisfy an older woman's desire. Disease free. Race unimportant. ☎1014

SMART AND SEXY
SM, 32, 180lbs, enjoys flying airplanes, rock climbing, outdoors, adventure, walking along the beach, movies. Seeking hot, attractive, smart, sexy, wild SF. ☎1024

ATTRACTIVE ITALIAN-AMERICAN
Fit, athletic SM, 6'3", 170lbs, loves foreplay, possess an immense amount of stamina. Desires intimate encounters will college educated women, 35-46. ☎6805

WILLING AND ABLE MAN
Well-endowed SM, 25, 6'4", 195lbs, brown/blue, seeks woman to please in any way possible. I desire to be your love slave. ☎8650

CUOOLING AND SNUGGLY
Well-endowed 24 year-old likes to be paid attention to. Seeking a young woman to enjoy sensuality. ☎9214

SPECIAL WOMAN NEEDED
Very nice SM, 49, wants a woman who seeks love and happiness through her submissive desire to love and please a black man. ☎9959

CREATIVE
SWM, 45, 5'7", 150lbs, actor, writer, magician, poet. Into rock-n-roll, reggae and beat writers. Seeks adventurous woman for fun times, walks, live music, movies, more. ☎9960

SINGLE BIG OADY
Looking for honest SF, 25-45, 100-230lbs, to spend evenings together and have fun. Someone who is willing to go 50/50. ☎1000

NATIVE NEW YORKER
SM, 5'9", 160lbs, carpenter, enjoys movies, dining out, photography. Seeking SF, 25-40, for casual dating. ☎9983

SELECTIVELY SEEKING
Extremely mature, responsible, easygoing, friendly SM, 24, enjoys skiing, swimming, reading, dancing. Seeking open-minded SF, 18-35, who likes travel, having fun, for dating. ☎1002

NO HOLDS BARRED
Extremely hardcore, kinky, freaky, wild DBM, 36, 5'11", 215lbs, black/brown, enjoys oral sex, massages, being licked from top to bottom, doggy style position. Seeking female. ☎9215

INTELLIGENT SINGLE GUY...
5'8", 34, 190lbs, loves movies, concerts, laughing, giving back rubs. Seeking SF, 25-35, for good conversation and fun. Sense of humor a plus. ☎9957

CURE FOR SPRING FEVER
Sought by tall, fit, educated SWM in Palo Alto seeks research assistant in SWF, 50+, 5'5"+, ☎7586

LOOKING FOR ADVENTURE
Horny, young Irish male seeks attractive, horny female, 18-35, for sex, drinks, and fun! ☎9967

WHITE BOY ORAL TOY...

seeks SF. Let this white boy bury his head between your legs until you cum again and again. No reciprocity required. ☎9950

MARRIED? LONELY?
Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. ☎9219

LOVE YOUNG MEN?
Fun, adventurous, open-minded SPM, 29, N/S, enjoys the arts, traveling, intelligent conversation, bicycling, hiking, tennis. Seeking open-minded, free-spirited SWF, 40+, for romance, friendship, possible LTR. ☎9450

OLDER WOMAN WANTED
Cute, boyish, witty, charming, affectionate SWM, 38, 5'7", 140lbs, brown/blue, seeks older woman, 40+. Open to all types. ☎9938

I'M THE ONE FOR YOU
SM, 34, 6', 185lbs, brown/brown, seeks exotic, slender, tall woman. Let's talk and see what happens! ☎9335

SEEKING MARRIED WOMAN
Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! ☎9939

SEEKING MARRIED WOMAN
Italian/Brazilian SM, 31, 6', looking for fun and adventure with married women. Fulfill my fantasies! ☎9943

SEXY
SM, 36, 5'9", shaved/brown, loves sports, movies, going out, dining, travel, evenings inside. Seeking female who likes the same. ☎9944

SEEKING FUN-LOVING WOMAN
SWJM, 26, seeks intelligent, attractive SF, age unimportant, who isn't afraid to party like a rock star, for friendship first, possible LTR. ☎9946

COMPUTER GEEK
Honest, secure, attractive SWM, 34, N/S, seeks loving, sincere, honest SF, 25-35, for friendship first, possible committed relationship. ☎9947

IN SEARCH OF MUSE...
to develop an ongoing photographic relationship that will capture your essence and beauty. Be naturally beautiful inside/out, 18-40ish, with an open mind. ☎9951

WELL READ, WELL TRAVELED
Slim, sensual, attractive SWPM, excellent sense of humor, occasionally brilliant, enjoys books, food, the outdoors. Seeking intelligent, kind callipygian SWF, 40s, for possible LTR. ☎9929

The Bay Guardian has expanded its service to make ad placement faster and easier. Call 1-877-895-7996 anytime to place your ad.

ROMANCE BY CANDLELIGHT
Handsome, self-employed DBM, 57, 5'11", 220lbs, loves cooking, candlelight dinners, dining in romantic settings, jazz/classical/reggae music. Seeking female for LTR. Age/race open. ☎8484

EXPERT CUNNILLINUS
No reciprocation necessary, age/race unimportant. Please be clean and healthy. Please be wet and ready to get off. Guaranteed satisfaction. ☎9452

BODY MASSAGE FANTASY
Mature WM, seeks full-figured woman, for body massage, for her release and pleasure. ☎8953



IT'S BOYFRIEND TIME
Want kind, generous, cute, considerate guy for kind, handsome, tall, hairy guy, white male comedian. Like Southerners, urbanes, Jews, writers, musicians, smart asses. ☎1296

SEEKS YOUNGER MALE

8WMM, 48, 6'4", 240lbs, seeks younger straight or BWMM, 18-30, for oral pleasure. No reciprocation needed. ☎1263

ROMANTIC
Latino, 36, 5'10", 165lbs, not into bars, cell phones, smoking or one night stands. I am into classic rock, dinner and conversation. Please be masculine and genuine, 25-45. Bi-curious ok. ☎1232

ORAL MATE WANTED
Stocky, average GWPM, 33, HIV+, smoker, cut, looking for passionate, older gay male with fat cut tool to service orally on a regular basis. ☎1202

FRIENDSHIP OR MORE
Attractive, slim, masculine, kind GAM, 30, HIV+, great personality, seeks similar, handsome, masculine GWM, 40s, for dating and LTR. ☎1225

SMALL IS BEAUTIFUL
Under 6"? We love it! Group of guys with small endowments seeks you for hot fun. Get in touch. ☎1227

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV+, no reciprocation required. ☎8841

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- to place your ad online
- voice mail set up
- voice mail message retrieval

All its costs is a few minutes of your time.

WOMEN Meeting WOMEN

Meet 50-100 lesbian and bisexual women, a few at a time, at an evening of short, thought-provoking, group conversations and ice-breakers. With host, Pam Hogan. "Good laughs; fascinating people."

Friday, May 18th, 7pm • 1st Unitarian Church, 1187 Franklin St. at Geary, SF
Admission \$20 in advance, or \$25 day of the event • 24-Hour Information: 415-789-7887
Info & Online Registration: www.MeetingGame.com, or Register by Phone: 510-525-6207

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RESPOND! Call 1-900-328-0133.

You must be age 18+. Calls cost \$1.99/min. billed to your phone OR

USE YOUR CREDIT CARD 1-877-337-3292.

C GUARDIAN nnections

HEY GUYS

Hot, masculine WM, 40, 6', 185lbs, seeks top, masculine, discreet guys, 25-45. Let's kick back and get horny. **T8662**

ATTRACTIVE

BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. **T8662**

BEND OVER

Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. **T8857**

MUSCULAR AND MASCULINE

Very good-looking ex-naval officer, 45, seeks masculine, very good-looking, good-humored, optimistic man who enjoys sports, travel, church on Sunday. **T1124**

LOOKING FOR ADVENTURE

Sexy, outgoing, caning, generous WM, 6'1", 155lbs, likes music, watching tv. Seeking outgoing, spontaneous SM for friendship and having fun, maybe more. **T1154**

TOP SEEKS BOTTOM

Handsome, sensitive, conscientious, devoted GWM, living in east bay, 35, 5'10", 160lbs, brown/green, swimmers build, top, clinical psychology doctoral student, physically fit, gentle soul, jazz enthusiast, photographer, art therapist, loves tennis, Jack-Russell Terriers, fine art, Joni Mitchell. Seeking fit, attractive, successful professional male, 20-35, bottom, healthy lifestyle, for good times. Positive attitude and sense of humor essential. Modesty preferred over arrogance. Extra points for European/American descent. **T8657**

CURIOUS VIRGIN BOTTOM

Be curious no longer. Gentle first-time penetration available by understanding, genuine man. Virgin tops also facilitated. Beautiful, unforgettable, wonderful experience. **T1129**

THE RIGHT GUY

Attractive, discreet bottom Filipino, 2B, enjoys music, cuddling in bed, sports. Seeking attractive, fun, hard-working top, blond/blue, who can work it. **T1126**

MONOGAMY IS THE BEST

Very handsome SWM, 24, loves the outdoors, beaches, dogs. Seeking cute, loving, caring fun Latine male for monogamous relationship. **T1112**

SEEKING OLDER GUYS

SHM, 25, seeks older males, 50+, for erotic fun. Please be clean and discreet. **T1090**

SEXY AND PLAYFUL

I'm very interested in meeting you. I'm a healthy OWM, 38, 6', who would love to share my first experience with you. **T1119**

A LOT TO OFFER

SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. **T1114**

FORESKIN

40 year-old GWM seeks other guys, with foreskin, to hang with, j/o, enjoy, respect each other. Safe, no attitudes, judgements, buffs. **T1069**

ATTRACTIVE ASIAN MALE

Fit, sincere, honest, good-looking Chinese male, 33, 5'9", 160lbs, seeks attractive GWM for dating and relationship. **T1101**

STR8 YOUNG MALE SEEKS SAME

Mostly straight dude, 22, 6', 160lbs, brown/blue, athletic, urban white boy. Seeking similar, closeted Bi dudes, under 30 only. No feds, no GMS. **T1060**

MY MEAT TOOL NEEDS TLC

Extremely submissive, whipping boy seeks dominant bearnish man to make me his beatch. I love anything/anywhere/anyhow. Call me and make my wet dreams cum true. **T1093**

I'M LOOKING FOR YOU

HM, 39, earthy, reliable, independent, sexual, discreet, broad-minded, mellow. Looking for you, who is positively unusual. **T1103**

GO!

36, 5'10", 170lbs, smooth, East Bay Latino looking for my height or taller, 25-50, non-smoker, masculine. I'm romantic, into '70s rock, light partying. Not into: cell phones, drama, selfishness. Bi-curious ok. **T1108**

HANDSOME ARMENIAN

Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. **T8156**

EROTIC MASSAGE...

free for straight, bisexual, and masculine guys, 18-45, with tight, trim builds. Given by trim, bisexual WM, 43. **T9576**

BI-CURIOUS TOP

Handsome, athletic, fit DWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. **T8396**

SPICY GEMINI BLOND

New Orleans artist, furniture designer, with intense personality, seeks sexy, youthful GM, for Euro sensuality, romance, passion and shared exhibition. Me: 30s, HIV+, very healthy, 5'6", 135lbs, tight, hard, smooth and sexy, mysterious and deep with piercing eyes. Into adventure, nature, kissing, sexual creativity and life. **T1055**

CUTE BOTTOM...

seeks attractive top. Good-looking WM, 6', 180lbs, bottom, seeks attractive top for dating and more. **T1038**

YOU TOO?

Tall, trim, intelligent, SWM, mid-50s, feeling very curious, seeks similar, curious, mature SWM or married WM for conversation and exploration. N/S, N/O. **T1026**

EAST BAY CURIOSITY

Straight WM, 44, 6', 198lbs, hardbody, built, masculine, equipped, seeks other straight, built well-equipped B/H/WM. East Bay, curious dudes, like me, preferred. **T1031**

OPEN-MINDED

Young, biracial, 26 year old male, 5'6", slender build, 145lbs, just moved here from Missouri. Looking to meet SM, 20-30, for dating, possible LTR. **T1025**

STRONG TOP MAN...

56 years old, 5'10", 190lbs, healthy, HIV-, workout every day, masculine, in good shape, looking for bottom. **T9966**

BI, MARRIED WHITE GUY

Married Bi guy seeks others, Bi or gay, for massage and fun. **T9978**

BI, NOT, AND VERY HORNY

Hot, Italian bisexual, seeks other gay, Bi, or curious males, for fun in the Concord or East Bay area. **T9982**

BEST KEPT SECRET

Attractive, athletic, hairy SWM, 6'1", 175lbs, clean and HIV-, seeks smooth, hung, clean, HIV-, for JO at my place in San Francisco, no reciprocation necessary. **T8499**

CUM FACIAL

Desperately needed by a hungry male. Please help me. **T9954**

SEEKING GOOD TIMES

Bi-curious SHM, 25, 6', 185lbs, top, seeks good-looking BM, 18-25, bottom. Couples are welcome. **T9385**

ATTENTION ALL BLACK MEN

Hot, sexy, very attractive Latin bottom, 6'1", 170lbs, always horny, seeking hot, hung black men who would like their cock sucked on a regular basis. **T9926**

CHUBBY BUOY

Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. **T8610**

NEW TO BAY AREA

GWM, 60, seeks French passive/Greek active action with those taller than 6'. Men of color, HIV-, most desirable. **T9896**

SEX NOT

PREREQUISITE

SGWM, 50, 175lbs, seeks same not overweight, 30-55, whose interests include walks, arts, home life, dining out, etc. Call, I'll respond. **T9888**

FEET, SHEER SOCKS

Attractive Latino, 34, 5'11", 190lbs, dark features, Virgo, N/S, N/O seeks Latinos, Whites, Asians into same fetish. N/S, N/D, under 40, no games, serious only. **T9867**

ARE YOU OUT THERE?

Slim, loving, caring SAM, 40s, 5'7", black/brown, seeks mature, loving, understanding, secure SM for LTR. **T9851**

ROCKRIDGE?

Masculine black male, 5'10", 175lbs, bottom, smooth body, mustache/goatee. Seeking masculine White or Hispanic top men, 30s-50s, for uninhibited, quality sex. **T9835**

I SWALLOW!

We're both delighted—the more I induce you balls to unload, the more you enjoy it, the more I guzzle. Yum yum! **T9840**

ROMANTIC, UNCUT, HAIRY

Bear cub seeks extremely hairy daddy type, 40-60, for fun and romance, passionate, affectionate, oral, warm-hearted, good-natured, let's meet. I am 42, 195lbs, 5'9", brown/brown, cute, HIV-negative, fun and outgoing, ready to go. **T9234**

ONLY THE CREATIVE...

live life! 40, blue-eyed European seeks Frenchman, 20s-40s, with imagination. **T9837**

NICE GUY

GWM, 36, 6', 160lbs, N/S, enjoys music, reading, outdoors. Seeking down-to-earth GM, 22-44, with similar interests, for friendship, possible LTR. **T9796**

A RIDDLE

I'm a puzzle, an enigma, an unsolvable riddle. If you feel the need to figure me out, suppress it! Seeking broad-shouldered man with nice smile. **T9765**

TOP GUYS

SHM, 21, is looking for hot date with top guys. San Francisco area. **T9792**

WELL-ENDEWED?

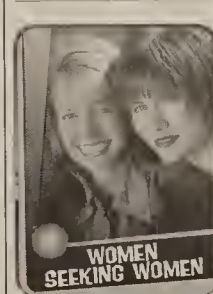
All well-endowed men wanted for total oral satisfaction by a young hardbody who loves to please. Discreet and safe bottom can entertain you. **T9759**

YOUNG AND READY

Willing and able! WM, 25, 5'10", 165lbs, brown/brown, shaved head/goatee, in Marin County, looking to hook up with other males. **T9708**

SLIPPERY RECTAL EXAM

Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. **T9709**



PRETTY PUERTO RICAN

49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. **T6922**

LOOKING FOR SPECIAL LADY

Good-looking, sweet, loving, kind, honest GBF, 20, 5'2", 140lbs, short/brown, light smoker, seeks mature female, 20ish, who is not about playing games. **T1121**

LET'S GIVE IT A CHANCE.

SWCF, 51, smoker, enjoys dining out, the city at night, cooking, walks, car rides, conversation. Seeking female with similar interests. **T1122**

WOMAN TO WOMAN

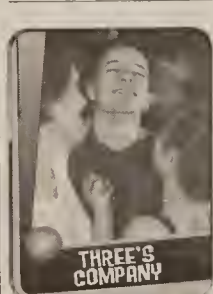
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. **T9575**

EAST BAY HOTTIE

SF, 39, 5'3", chubby, brown/brown, very feminine, enjoys reading, writing, tv, music, walks on the beach, communicating with nature, shopping, astrology, graphology, and Hawaii. Seeking romantic, communicative, intelligent, honest, loyal, friendly, outgoing SF for possible LTR. **T1011**

CHOCOLAT

Let's make a mocha swirl. Tall, voluptuous, kinky, busty, attractive, feminine BF seeks: physically similar white counter-parts for hot times. Prefer very buxom (D-F cups). **T9961**



GOOD PEOPLE, GOOD TIMES

White couple seeks full-figured BiF. We're never too bashful/shy to meet or play. With us, you'll be with good people and good times. **T9039**

SATISFY OUR CRAVING

Hot and juicy BiWF and her straight black boyfriend seek hot woman to explore threesomes. All races welcome, 28-40, reside in Bay Area, discreet, N/O, N/S, social drinker ok. **T1288**

EXTRA RETURN

Two well-hung, able-bodied, extra clean men needed, for mutual engagement with blonde female, 40. **T1201**

HOT PAIR ON PENINSULA

Attractive married white couple, 40-something, seeks BiF or couple with same for erotic encounters. Light smoker, drinker, herb friendly ok. **T9379**

SHAVED. LADIES LAIN ON ALTARS.

Cuddly couple, look 55, seek normal shaped couples, 40-75. Retired, not working best, liberated by our age. Meet friends. **T1179**

THRICE IS NICE

Healthy, attractive, professional couple looking for healthy, attractive female. BDSM. We are fun and like to share! Always safe, consensual. Always erotic. **T1097**

DARKNESS & LIGHT

Talented, diverse WM, 30, photographer, seeks uninhibited, enlightened subjects for provocative, erotic subject matter to be taken to the next artistic level. **T1063**

SEEK COUPLE SS+

OWM, 40, 6', 200lbs, very healthy, interested in experiencing threesomes for the first time. **T1087**

LOOKING FOR FUN

Single white couple seeks single female for friendship. Male: 5'9", 135lbs, brown/brown. Female: 42, 170lbs, brown/brown. Seeking sexy woman for fun. **T1054**

BI MALE

seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STO free. professional black male. Call, talk over cocktails. **T6561**

SEEKING EXOTIC AND EROTIC

OWM, 30 years old, 6'2", blonde/blue, 200 lbs. Seeks couples, singles and married females, ages 18-45, especially A/H/Indian and other dark, exotic types. **T6997**

TIMES ARE BEST WHEN SHARED

BIWM, in Oakland, HIV+, healthy, would like to meet females and couples for mutual watching, being watched, erotic massage exchange, and more. **T9970**

EROTIC COUPLE WANTED

Sexy black couple, mid-20s, seeks Bi females or couples to explore freaky fantasies, take pictures and videos. Drinkers and herb-friendly welcome. **T9972**



ATTRACTIVE SBM

Handsome, tall TSBM, 40, seeks attractive, educated SWF, 21-39, 5'10", for LTR. My interests include working out, fine dining, dressing up, travel, etc. **T1254**

DRESS UP FUN

WM, seeks transvestites, transsexuals, and cross-dressers, for dress up fun. Bay area. **T1233**

ATTRACTIVE TV...

into corsets, girdles, rubber, toys, and B/D. Seeking new friends with similar interests, for photo sessions, damsel in distress scenarios, and clubbing. **T1096**

HOT CROSS-DRESSER

Cross-dressing male, 38, 5'11", 165lbs, seeks adventurous, dominant SM for fun times. Must be discreet. **T9390**

SWEET LOVE

Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. **T9626**

BELIEVE IT OR NOT

Hot TV, passable, versatile seeks farm and barnyard fantasy. Willing to try everything. Nothing is too big or wild. Will travel. Videotaping ok, not shy. **T9971**

SHE'S GOT PERSONALITY

Attractive TV with female personality, seeks lonely gentleman for regular visits. **T9421**



SUB/SWITCH BM

Submissive, attractive, fit, mature, intelligent, cordial, disease/drug free, open-minded BM, 41, 5'11", 200lbs, seeks WF, 30, or BM, 45+. **T1216**

GOLDEN SHOWERS

Attractive WM seeks singles or couples, to get together and exchange golden showers. **T8858**

FLOGGER DOGGER

I am a flogger looking for hot, wild sex with fun people. I am into threesomes and group sex. **T1077**

A WOMAN WITH A STRONG HAND

Looking to meet a 40+, bright, adventurous, slender, dominant-minded PF. I'm 50+, OWP, tall, fit, handsome, intelligent, accomplished, and LTR minded. Please, no professional Dom's. **T1032**

STRICT BLACK MASTER

Sexy Black Oom seeking female b-sub for mild to wild fantasy play. To learn restraint, punishment and pleasing your master fully, call me at once. **T1034**

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LIFE IN HELL



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88W LINGERIE MODEL
Seeks boy playmate to invest in leather corsets, butt play, show-ers and worshipping BLACK GOD-DESS. ☎1001



GOLDEN SHOWER FANTASIES
Mature WM, 59, seeks mature, full-figured BF for golden shower fantasies. Try it, you'll like it! ☎9772

SHY? CURIOUS?
Understanding, imaginative, straight, tall, attractive SWM, 52, seeks demure, slender, petite SA/HF, for role playing, dress-up, little girl exposure, play. ☎1236

OPEN-MINDED LADY WANTED
Good-looking, sexy cross-dresser, seeks open-minded woman for good times and great sex. Dress me up and be my lover. I love role-reversal. ☎1132

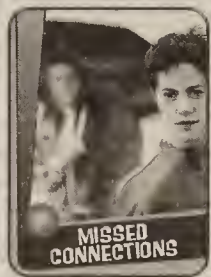
LET'S EXPERIENCE IT TOGETHER
DWM, 38, 6', 195lbs, clean-cut, seeks SF to explore fantasies with. Age and size unimportant. ☎9988

VERY SEXY
SM, 22, nice build, handsome, loves sex. Seeking SF to hook up with. ☎9991

SEEKING MOTHER TYPE
Retired SM, 39, 5'6", 160lbs, enjoys movies, tv, books. Seeking dominant, motherly type, for role-playing. ☎1018

NICE LOOKING GENTLEMAN...
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎9958

BI EAST BAY MAN
8iWM, 46, 6'1", 19S, seeks other BI men for video, J/O, and more. Must be discreet and private. My place in Oakland, day-time is best. ☎9439



SASSY COAT CHECK GIRL
You: 550 coat check girl, short black hair, ennuui tattoo. Me: bleach blonde with tattoos at Backstreet. Where did you go, you smartass? ☎1215

ENDUP, EASTER MORNING
Brenda: Sunday, 4/15 at The Endup. You invited me to a picnic, but I missed it. I'd love to see you. Bob. ☎1220

SF FILM FESTIVAL
We chatted on Rush wine at the kabuki about "Be Now Here", I owe apology, for not including you, when my friends arrived. If interested please call, (and mention name of film we waited for.) ☎1230

JET
Thanks for the refreshing drink. Let's have another! ☎1192

K-LINE 4/10/01
Tall, beautiful blonde. We met on the K-Line on dental day. I can't stop thinking about you. Drinks, dinner, stimulating conversation? ☎1092

YOUR BAD CRYSTAL BALL
4/13/01, Union St. Failed invitation you/your aunt's. Your German friend will dispose your bad crystal ball overseas. Can we meet? You're more than beautiful, you're ideal. ☎1098

ERIC'S, SUNDAY 4/15, 9:15PM
You: shorts and sandals, with dinner to go. Me: shaved head and smiles. You said, "Hi", I said "Good night." Let's meet again. ☎1105

FLIGHT 1950 L.A. TO S.F.
You: brown pants/black jacket, traveling with another woman, first class, aisle seat, near man cabin. Me: light pants/salmon shirt/black day pack. Our eyes met. Coffee? ☎1107

3/7 WED. ALPINE LOOP
You of lovely hair and smile, Trek bike. Me of clenched teeth, yellow jersey, Serotta cycle. You said "Hey!" I'm doing Alpine loop. I was coy and pedaled other route hoping to catch you later. Wheelies and dinner? ☎9963

CITY HALL DOUBLE TAKE
Thursday, 4/5, 12:30. You: Asian, black suit, sunglasses, Louis Vuiton bag. Me: Tall, coat and tie, dark hair, sunglasses. Let's meet. ☎9948



BAY TO BREAKERS...
is coming soon. Seeking daring SWF, 27+, to join SWM, 43, to walk the course au natural and visit other similar events and places. ☎1292

Each week the Bay Guardian chooses the best ad for our weekly "Ad of the Week" Contest. Winners receive a gift certificate for two to great restaurants.

PROGRESSIVE/LEFT POLITICS
Humanistic politics and literature discussion group forming. SF. Congenial atmosphere, please call. ☎1301

LUNCH AND CONVERSATION
Educated, sociable, professional, single men and women, 50+, meet at Dim Sum restaurant in the Bay area once per month. ☎5777

NATURE LOVER
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

SEEKING FEMALE SALSA DANCER
Do you like to dance salsa? mixed race male. Seeks dancing friend, for club activities any age, race. Energetic beginners welcome. ☎1115

TO DRESS OR NOT TO DRESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

I LIKE IT LIKE THAT
Asian female seeks healthy, retired males and females friendship. Like Chinese food? Theater shows? Give me a call in San Francisco. ☎9962

Placing an ad in Connections is fast, free and easy!
1-877-895-7996.

Placing an ad in Connections is fast, free and easy!
1-877-895-7996.

HABLA ESPANOL?
Spanish conversation group meets weekly in San Francisco for intermediate and advanced speakers. Also a monthly pizza party for native and advanced speakers. No smokers. ☎9964

Barry & Shell's SWING PARTIES

- Couples Party Every Saturday
- No Singles & No Escorts
- No Pressure to Participate
- Complimentary Buffet
- Large Hot Tub
- Group Room and Private Areas
- Phone (510) 834-5808 Together!

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From a touchtone phone you can browse through the current introductions in the category that interests you, or you can listen to a specific introduction. To do this, use the four digit number after the ☎ symbol. New introductions are added at least once per day. Box numbers are valid in current issues.
You can access a voice greeting within 30 seconds of your call. Cost is \$1.99 per minute. You must be at least 18 years of age.

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Call 1-877-337-3292 toll-free and charge your call to your credit card. No 900-number charges will be billed to your phone. Simply pay \$1.99 per minute billed to any Mastercard, Visa, or American Express.
Place a FREE ad!
Call 1-877-895-7996. It's FREE to place your ad in print, online, to set up voice mail, and to retrieve your messages! The Bay Guardian sponsors many personals events. Call 415-487-2566 to inquire about upcoming events.

Placing an ad with connections is **fast, free, and easy!**

Choose a category:

Compose a headline: (optional)

Words in the headline included in the total word count) Medium \$5.00 Large \$10.00 Extra-Large \$15.00

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Classified Index

For Career Education and Employment see

Bay Area Careers

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Ad Deadlines

LINE ADVERTISING: Copy, space reservations, art and payment must be submitted before Monday, 5 p.m.

DISPLAY ADVERTISING: Copy, space reservations, art, and payment must be submitted by 2 p.m. on the Friday prior to publication.

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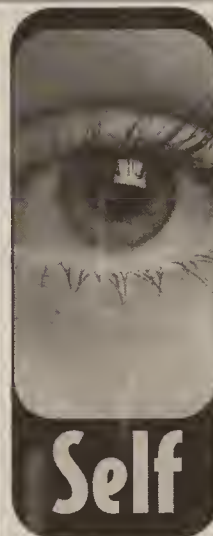
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May 10-16, 2001

Aries

March 21 - April 19

This prolonged spell of Venus in Aries
should have all but the most die-hard
Rams pondering harmonious colors
for the bathroom towels and learning
how to render mutilated vegetables
aesthetically pleasing and otherwise
engaging in ornamentation. Yes, spray
painting your hair magenta counts.

Taurus

April 20 - May 20

Mother's Day is pending, and some-
body suffered through nine months
of disrupted sleep cycles and lower
back pain to bring your stubborn butt
into the world. You can pay her tribu-
te in person, you can whip out the
old credit card and FedEx her some
flowers, or you can honor her inten-
tions by being nice to all the motherly
types that cross your path. Worship
the plump and dimpled knees of the
Mother Goddess this week.

Gemini

May 21 - June 20

Well, if you hadn't been in such a
hurry to escape from the womb, you'd
have been born a Cancer, and things
wouldn't be quite as challenging as
they are right now. But I realize you're
impatient, which means you probably
won't like the fact that taking your
time is preferable to flying into sud-
den detrimental action this week.
Turn your inner rhythm way down.

Cancer

June 21 - July 22

Sooner or later, every Cancerian
must stride purposefully into the
kitchen with the goal of creating the
perfect dessert. After all, armed with
the secret recipe for the perfect
dessert, you'll be able to take over the
world in no time, and even lesser at-
tempts at perfection still usually taste
good. Involve yourself in a minimal-
risk project this week.

Leo

July 23 - Aug. 22

Leo-worshipping season will continue
throughout the month of May.
Tourists, paparazzi, groupies,
hangers-on, toadies, roadies, flunkies,
henchmen, henchwomen, and pals
will just have to wait their turn as you
work your way through admiring
mobs (smiling charismatically all the
while). Your popularity is peaking.

Virgo

Aug. 23 - Sept. 22

The other day I realized I hadn't
screamed at anybody in months, so I
immediately went to the window and
shared some of my philosophical
opinions with some of the drunken
creeps that frequent the scary bar
down on the corner. I'm glad that bar
is there when I need it. You might need
to scream at somebody this week too,
so select your candidates in advance.

Libra

Sept. 23 - Oct. 22

The other day my neighbors cooked
too much food and brought me

some, so I didn't even mind when
they decided to play polka music
really loud. That's how balance
works, right? You forgive a little of
the bad because the good is excellent,
especially when it's all in the name of
fun, right? This week brings equilib-
rium to your festivities.

Scorpio

Oct. 23 - Nov. 20

Now that the oppressive Saturnian
opposition has receded into history,
it's easier to feel the agitated electric
edge of Uranus, combined with the
heavily sedated clouds of Neptune.
This week bounces between anxiety
and oblivion, but at least nobody's
getting in the way of your right to
pursue either.

Sagittarius

Nov. 21 - Dec. 21

Sagittarians are more likely than any-
one to fall in love with someone whose
geographical, religious, or cultural as-
sociations are drastically different —
especially now, with your ruling planet
presenting you with a wide array of
possibilities. Love lies across borders
and beyond barriers this week.

Capricorn

Dec. 22 - Jan. 19

Your ruling planet is going to be in
Gemini for a while, which should
double your principal. So let's hope
you've been investing in something
nice, like friendship, or improving
your mind, or aiming toward your
dream career, and not in something
lame, like alienating your neighbors,
or computer games, or shares of
next-up-for-liquidation.com. This
week you'll get back twice as much.

Aquarius

Jan. 20 - Feb. 18

This week contains strong language,
nudity, atrocious puns, blasphemy,
scatological humor, references to
drugs and alcohol, plenty of fun-
loving homosexuals, mutilated dead
animals (served with tasty sauce), the
promulgation of occult practices
(such as astrology, which is cool),
people who don't wash their hands
after they pee, and simulated vio-
lence. And if that doesn't drive away
the annoyingly judgmental prudes
with sticks firmly implanted up their
butts who are trying to steal minutes
of your precious disposable time,
you'll probably just have to suffer
through an encounter with them.

Pisces

Feb. 19 - March 20

As Mr. T would say, "Don't give me
none of that jibba jabba, fool." Alas,
this week you are not worthy of elo-
quence at Mr. T's esteemed level. In
fact, many of the things you say will
make absolutely no sense at all, but
those who are accustomed to your
cryptic utterances may be able to
provide translation. ❖

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Legal Notices

Attorney for Petitioner: Jodi L. Beloff (#144506) Law Offices of Clifford Ross Chemick, 770 Menlo Ave., Suite 101, Menlo Park, CA 94025, telephone no: (650) 327-5570 fax no: (650) 327-0819 **ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320732 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO.** 400 McAllister Street, 1st floor, San Francisco, CA 94102. Civil Division. PETITION OF ELIZABETH MEGAN CAROLINE SWARTZ TO ALL INTERESTED PERSONS: ELIZABETH MEGAN CAROLINE SWARTZ filed a petition with this court for a decree changing names as follows: present name ELIZABETH MEGAN CAROLINE SWARTZ proposed name IZABELLE ELIZABETH SWARTZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 28, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian, Dated April 24, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 9, 16, 23, 30, 2001. L# 353205

CITATION SURROGATE'S COURT ONTARIO COUNTY PROBATE CITATION FILE NO. 478548. THE PEOPLE OF THE STATE OF NEW YORK, BY THE GRACE OF GOD FREE AND INDEPENDENT
To: William Clocci, address unknown, if living, but if dead, his distributees, legal representatives, assigns and all persons who by purchase, inheritance or otherwise have or claim to have an interest in the estate of Alice C. Venuti, deceased, derived through William Clocci, whose address is unknown. A petition having been duly filed by Kathryn M. Costa who is domiciled at 34 Maple Street, Geneva, New York 14456. YOU ARE HEREBY CITED TO SHOW CAUSE before the Surrogate's Court of the County of Ontario at the County Courthouse in the city of Canandaigua, N.Y., on May 29, 2001, at 9:30am, of that day, why a decree should not be made in the estate of Alice C. Venuti, deceased, lately domiciled at 20 Larchmont, Geneva, New York 14456, in the County of Ontario, New York, admitting to probate a paper writing dated February 14, 1997, a copy of which is attached, as the last will and testament of said decedent and directing that Fiduciary Letters issue to Kathryn M. Costa together with such other and further relief as to the Court may seem just and proper. WITNESS, HONORABLE Frederic T. Henry, Jr., Surrogate of the County of Ontario, (seal) Dated, Attested and Sealed, this 10th day of April, 2001. Signed Nancy L. Babcock, Deputy Chief Clerk of the Surrogate's Court Attorney for Petitioner, Samuel J. Costa, P.C.
Address and Telephone No.: 121 East Water Street, Syracuse, New York 13202. (315) 471-1212
Note: This citation is served upon you as required by law. You are not required to appear. If you fail to appear it will be assumed you do not object to the relief requested. You have a right to have an attorney appear for you. May 2, 9, 16, 23, 2001 L# 353103

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FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 258062
The following person is doing business as EQUIPMENT PROTECTIVE SERVICES, 26 Stoneybrook Ave., San Francisco, CA 94133: Daniel C. Morris, 8478 Vallejo Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date April 16, 2001. This business is conducted by an individual. Signed Daniel C. Morris. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 10, 2001. April 18, 25, May 2, 9, 2001. L# 352902

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 247586
The following company is doing business as THE PARKSIOE, 1600 17th Street, San Francisco, CA 94107: O'Connor & Dnscoil Enterprises LLC, 344 Utah St. #A, San Francisco, CA 94103. This business is conducted by limited liability company. Signed Sean O'Connor. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAR 21, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon, Deputy County Clerk, on March 21, 2001. April 18, 25, May 2, 9, 2001. L# 352903

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248444
The following person is doing business as GLITTERCROSS, 2000 Post Street, #457, San Francisco, CA 94115: Ljuba Mucha, 2000 Post Street, #457, San Francisco, CA 94115. Registrant commenced business under the above fictitious business name on the date April 26, 2001. This business is conducted by an individual. Signed Ljuba Mucha. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 26, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong, on April 26, 2001. May 2, 9, 16, 25, 2001. L# 353105

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248376
The following person is doing business as BREAKTHRU COACHING, 2718 Ortega, San Francisco, CA 94122: Mary Louise Butler, 2718 Ortega, San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 15, 2001. This business is conducted by an individual. Signed Mary L. Butler. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 24, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas, on April 24, 2001. May 2, 9, 16, 25, L# 353106

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248309
The following person is doing business as ITALIAN RENAISSANCE TRAVEL, 3730 Cabrillo Street, San Francisco, CA 94121: Marysue J. Bacon, 3730 Cabrillo Street, San Francisco, CA 94121. Registrant commenced business under the above fictitious business name on the date April 20, 2001. This business is conducted by an individual. Signed Marysue J. Bacon. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 20, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on April 20, 2001. May 2, 9, 16, 25, L# 353107

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248214
The following person is doing business as MORRIS DEVELOPMENT, 8478 Vallejo Street, San Francisco, CA 94133: Daniel C. Morris, 8478 Vallejo Street, San Francisco, CA 94133. Registrant commenced business under the above fictitious business name on the date April 16, 2001. This business is conducted by an individual. Signed Daniel C. Morris. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 16, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo, on April 16, 2001. May 2, 9, 16, 25, L# 353108

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248210
The following person is doing business as ISSA, 4210 Judah Street, # 2201, San Francisco, CA 94122: Carissa Faye Bowman, 4210 Judah Street, # 2201, San Francisco, CA 94122. This business is conducted by an individual. Signed Carissa Bowman. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 16, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Rome, on April 16, 2001. May 2, 9, 16, 25, L# 353109

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248334
The following person is doing business as INTRAVERTED ENTERTAINMENT + PROMOTIONS - EGO SMASH, 408 Shields Street, San Francisco, CA 94132. Registrant #1: Kevin M. Bararo, 701 Rolph Street, San Francisco, CA 94112. Registrant #2: Kaesem J. Bentley, 408 Shields Street, San Francisco, CA 94132. This business is conducted by a general partnership. Signed Kevin M. Bararo. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APRIL 23, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 23, 2001. May 2, 9, 16, 25, L# 353110

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248330
The following corporation is doing business as ODOPOD, 1388 Beulah, San Francisco, CA 94117: ODOPOD INC. CA, 1388 Beulah, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date January 1, 2001. This business is conducted by a corporation. ODOPOD, INC. Signed Tim Barber, President. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 23, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas, on April 23, 2001. May 2, 9, 16, 25, 2001. L# 353111

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248081
The following person is doing business as FACTORY 1 DESIGN, 1450 Bancroft Ave., San Francisco, CA 94124: Registrant #1: Pedroncelli, Larisa M., 465 Broderick Street, San Francisco, CA 94117. Registrant #2: Hill, Kelly S., 465 Broderick Street, San Francisco, CA 94117. Registrant commenced business under the above fictitious business name on the date April 10, 2001. This business is conducted by a general Partnership. Signed Kelly Scott Hill. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 10, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas, on April 10, 2001. May 9, 16, 23, 30, 2001. L# 353201

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248193
The following person is doing business as THE VAMPPIRE TOUR OF SAN FRANCISCO, 188 Winfield #2, San Francisco, CA 94110: Kathleen Therese Bums, 4129 George Avenue, #4, San Mateo, CA 94403. This business is conducted by an individual. Signed Kathleen (Kitty) Bums. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 13, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Manbel Jaldon, on April 13, 2001. May 9, 16, 23, 30, 2001. L# 353202

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. 248507
The following person is doing business as ANCHORED ENTERTAINMENT, 1371A 8th Ave., San Francisco, CA 94122: Rith Christopher Cavey, 1371A 8th Ave., San Francisco, CA 94122. Registrant commenced business under the above fictitious business name on the date April 30, 2001. This business is conducted by an individual. Signed Daniel Cavey. NOTICE THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON APR 30, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas, on April 30, 2001. May 9, 16, 23, 30, 2001. L# 353203

JONES, CLIFFORD, MCDREVITT & JOHNSON, LLP. WILLIAM G. MCDREVITT, ESQ., Bar No. 62065, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Telephone: (415) 431-5310. Attorneys for Plaintiff ELIZABETH GRIFFIN, SUPERIOR COURT OF CALIFORNIA, COUNTY OF MARIN. Case No. CV006149 STATEMENT OF DAMAGES ELIZABETH GRIFFIN, Plaintiff, v. JORGE HUMBERTO AGUIRRE, Defendant. TO EACH PARTY AND THEIR ATTORNEY OF RECORD HEREIN: Pursuant to Code of Civil Procedure Section 425.11, plaintiff will seek the following damages:
1. General damages in the sum of \$50,000.
2. Medical and related expenses in the sum of \$7,500. Dated: April 17, 2001. Respectfully submitted, JONES, CLIFFORD, MCDREVITT & JOHNSON, LLP. By WILLIAM G. MCDREVITT, Attorneys for Plaintiff May 2, 9, 16, 23, 2001. L# 353116

JONES, CLIFFORD, MCDREVITT & JOHNSON, LLP. WILLIAM G. MCDREVITT, ESQ., Bar No. 62065, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Telephone: (415) 431-5310. Attorneys for Plaintiff MANDY GALLEGOS, SUPERIOR COURT OF CALIFORNIA, COUNTY OF MARIN. Case No. CV006150 STATEMENT OF DAMAGES MANDY GALLEGOS, Plaintiff, v. JORGE HUMBERTO AGUIRRE, Defendant. TO EACH PARTY AND THEIR ATTORNEY OF RECORD HEREIN: Pursuant to Code of Civil Procedure Section 425.11, plaintiff will seek the following damages:
1. General damages in the sum of \$50,000.
2. Medical and related expenses in the sum of \$2,500. Dated: April 24, 2001. Respectfully submitted, JONES, CLIFFORD, MCDREVITT & JOHNSON, LLP. By WILLIAM G. MCDREVITT, Attorneys for Plaintiff May 9, 16, 23, 30, 2001. L# 353117

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319756SU
PERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JIM GUNDERSON filed a petition with this court for a decree changing names as follows: present name GYM D'ANITOR, proposed name JIM EDWARD GUNDERSON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 24, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian, Dated March 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353101

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319751SU
PERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TERESA ILEEN SWENSON filed a petition with this court for a decree changing names as follows: present name TERESA ILEEN SWENSON, proposed name TERESA ILEEN GEHRET. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 24, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian, Dated March 20, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353102

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 01CS005375
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SACRAMENTO, 720 Ninth Street, Sacramento, CA 95814-1380. PETITION OF PATIENCE SMITH filed a petition with this court. TO ALL INTERESTED PERSONS: Petitioner: PATIENCE SMITH for a decree changing names as follows: present name SANDRA OLLIH FUN, proposed name SANDRA SMITH; present name KEVIN O. IGIBNOSUN, proposed name KEVIN NOSAHARE SMITH. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: May 25, 2001 Time: 2:00 PM Department 53. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian / Sacramento Daily Record. Dated April 13, 2001. Anthony DeCristoforo, Jr., Judge of said Superior Court. Dates of publication May 2, 9, 16, 23, 2001. L# 353104

BAY GUARDIAN COMMUNITY ALERT FOCUS OF THE WEEK

Slam PG&E

Wednesday, May 16, bring signs, noisemakers, and all your energy-related grievances to a spirited protest at PG&E's annual shareholders meeting. Tell top executives how you feel about a company that helped bring about deregulation, exposed our poor communities to health problems from its polluting plants, sent its profits to its parent company, and then saddled our state with billions in bailout costs. **3-5 p.m., Masonic Auditorium, 1111 California St., S.F. (415) 255-7296.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320749 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF JOSHUA GREENBERG for change of name. TO ALL INTERESTED PERSONS: JOSHUA GREENBERG filed a petition with this court for a decree changing names as follows: present name JOSHUA GREENBERG, proposed name JOSHUA MORRALL GREENBERG. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 26, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 24, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353112

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320523 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF MICHAEL R. GORDON-Father for LAUREN ELIZABETH HOOVER, minor TO ALL INTERESTED PERSONS: LAUREN ELIZABETH HOOVER, minor filed a petition with this court for a decree changing names as follows: present name LAUREN ELIZABETH HOOVER, proposed name LAUREN ELIZABETH HOOVER-GORDON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 18, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 16, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353113

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320390 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF WILLIAM EDWARD HINTZ GOMEZ TO ALL INTERESTED PERSONS: WILLIAM EDWARD HINTZ GOMEZ filed a petition with this court for a decree changing names as follows: present name WILLIAM EDWARD HINTZ-GOMEZ, proposed name NOME EDONNA. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: June 12, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 10, 2001. Ronald E. Quidachay, Judge of said Superior Court. May 2, 9, 16, 23, 2001. L# 353114

SUMMONS (CITATION JUDICIAL) CASE NUMBER (Número del Caso) 184047 NOTICE TO DEFENDANT: (Aviso a acusado): JAY L. SHOLL, BRITISH MOTOR CARS DISTRIBUTORS LTD. YOU ARE BEING SUED BY PLAINTIFF (A Ud. le esta demandando) JOHNNY G. LEE. STATEMENT OF DAMAGES SOUGHT PURSUANT TO CCP, SEC. 421.1. Estimated \$15,000.00; Special Damages: \$15,000.00; Property Damages: \$5,000.00 against Frank Manuel Spinalone. You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y dirección de la corte es): SAN FRANCISCO SUPERIOR COURT, LIMITED JURISDICTION, 400 McAllister Street, San Francisco, CA 94102-4512. The name, address, and telephone number of plaintiff's attorneys: William C. Gordon, Esq. (415) 331-0200, Law Offices of William C. Gordon, 116 Caledonia Street, Sausalito, CA 94965. Dated: December 6, 2001. Clerk, by Gordon Park L. Deputy. Notice To The Person Served: You are served 1. as an individual defendant FRANK MANUEL SPINALONE, 2. as the person sued under the fictitious name of OOE ONE May 9, 16, 23, 30, 2001. L# 353204

SUMMONS (CITATION JUDICIAL) (Número del Caso) #CV006149 NOTICE TO DEFENDANT: (Aviso a acusado): JORGE HUMBERTO AND DOES 1 TO 20 YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) ELIZABETH GRIFFIN. You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y dirección de la corte es): SUPERIOR COURT, COUNTY OF MARIN, Hall of Justice, Room 113, P.O. Box 4988, San Rafael, CA 94913-4988. The name, address, and telephone number of Plaintiff's attorney: William G. McDevitt, Esq., Bar No. 62065 (415) 431-2266 (415) 431-5310, Jones, Clifford, McDevitt & Johnson, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Dated: Oct. 12, 2000. Clerk, by J. Bartow. May 2, 9, 16, 23, 2001. L# 353116

SUMMONS (CITATION JUDICIAL) (Número del Caso) #CV006150 NOTICE TO DEFENDANT: (Aviso a acusado): JORGE HUMBERTO AND DOES 1 TO 20 YOU ARE BEING SUED BY PLAINTIFF: (A Ud. le esta demandando) MANDY GALLEGOS. You have 30 CALENDAR DAYS after this summons is served on you to file a typewritten response to this court. A letter or phone call will not protect you; your typewritten response must be in proper legal form if you want the court to hear your case. If you do not file your response on time, you may lose the case, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service or legal aid office (listed in the phone book). The name and address of the court is: (El nombre y dirección de la corte es): SUPERIOR COURT, COUNTY OF MARIN, Hall of Justice, Room 113, P.O. Box 4988, San Rafael, CA 94913-4988. The name, address, and telephone number of Plaintiff's attorney: William G. McDevitt, Esq., Bar No. 62065 (415) 431-2266 (415) 431-5310, Jones, Clifford, McDevitt & Johnson, 100 Van Ness Avenue, 19th Floor, San Francisco, CA 94102. Dated: Oct. 12, 2000. Clerk, by J. Bartow. May 9, 16, 23, 30, 2001. L# 353118

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\$1200 RUSSIAN HILL (Union @ Polk) to share with 26yo SF and 2 others. Deck - D/W - W/D - F/P - We're a straight couple. Average size bedroom. Private full bathroom includes skylight. Amazing westward facing view. We want a roommate who is considerate, clean, easy going, responsible, and mature. We're clean and easy to live with. (#28468) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$300. Room in Castro flat with yard, carpet, near transit, dog ok. #5724. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$350 including utilities. Portola District. HIV+ man of color seeks roommate to share a one bedroom apartment. In an alternative living arrangement. Non-smoker preferred. Gay-friendly and cat lover a must. (415) 273-1967.

\$400 and \$550 Sunsat - Small/Large room, female only, near MUNI, non smoking, no pets. Call (415) 753-0300.

\$400 Western Addition includes utilities & bulk food/ supplies. Housemate wanted for 13 person cooperative house. Shared cooking and chores. Income Limit: \$23k per year. No smoking. Please Call: (415) 346-2990

\$550. Furnished room in Inner Richmond. With fireplace, carpet, dishwasher. Ref #5634. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$575. Large room in Inner Richmond flat near transit; dog & cat ok. #5725. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$600 FUN DECOR Share sunny Richmond District 50's apartment. Hardwood floors, skylights & Elvis! Non smoking. No pets. Available 06/01/01. (415) 387-8654.

\$600 NOE VALLEY (San Jose Avenue @ Valley Street) to share with 32yo SF. Deck - ISD responsible, clean and friendly female to share my two bedroom apt. with. The room overlooks the patio garden, is close to transportation and grocery stores. Walking distance to shops, restaurants, bars. Will consider a short term, 3 month summer rental. (#28467) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$600. Room in Inner Sunset with view, washer/dryer, free cable, garage; cat ok #5430. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

\$625 Avail 5-1-01 - seeking responsible vegetarian female for bright room with city view in quiet house with 3 other women. Near Muni, Bart, City College and freeway. Sorry no tobacco, hard drugs, pets, kids or couples. 415-333-9242.

\$625 LAUREL HGTS/USF, share 3 bedroom flat with 2 males. Good common space, plenty of sun. Gas stove with grill, working fireplace! 1000's available. www.metrorent.com (415) 563-7368.

\$650 and up, 1000's of great units, maps and photos, give us a call or visit our web site! www.metrorent.com (415) 563-7368.

\$650 NOE VALLEY -2 bath apt w/ non-smoking male. Util (incl dig cable) \$100 mo. Street parking, med/ lg room with large closet. Spic. living, dining, kitchen areas. O/W, laundry. Great location! 1000's available. www.metrorent.com (415) 563-7368.

\$650 PRESIDIO (Mariner Dr @ Gateview) to share with 33yo SF and 2 others. Deck, Yard. Parking O/W W/D The apartment is on Treasure Island (#28491) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$675 UPPER HAIGHT. Very quiet, sunny apartment with 1.5 baths. Large kitchen with pantry. Near many bus lines. Hardwood floors. Share Victorian with 1 non-smoking female! 1000's available. www.metrorent.com (415) 563-7368.

\$700 BERKELEY/SW BERK. Quiet and respectful male looking for housemate for 2br/1.5 bath house with laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$700 CASTRO/EUREKA VALLEY (Collingwood St @ 18th St) to share with 50yo GM and 2 others. Deck - Yard - Large, top floor flat in the Castro Area. Fairly quiet household. Second roommate is 36, GM. Casual, nonsmoking environment. (#28431) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 MARINA/COW HOLLOW (Van Ness @ Chestnut) to share with 26yo SM. H/W Floors - (#28444) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$700 NORTH BEACH, share 3 bedroom with 2 males. Large, sunny room for rent. Located in the heart of North Beach! 1000's available. www.metrorent.com (415) 563-7368.

\$700 PACIFIC HEIGHTS - Hardwood, great location. Short term available! 1000's available. www.metrorent.com (415) 563-7368.

\$725 RUSSIAN HILL, share 2 br with a female. Hardwood, dish washer, laundry! 1000's available. www.metrorent.com (415) 563-7368.

\$750 BERKELEY/BERK HILLS. 2 men looking for housemate for 3br/3 bath Mediterranean house. Bay view, balcony, hardwood floors, laundry, fireplace. Large room with balcony available. Lots of light! 1000's available. www.metrorent.com (415) 563-7368.

\$775 POTRERO HILL (Harvard St @ Felton St) to share with 56yo SF and 2 others. Yard - Quiet, clean and organized people. Able to use microwave and refrigerator (#28421) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$800 TWIN PEAKS (Dellbrook Ave @ Clarendon Ave) to share with 34yo GM. Yard - H/W Floors - Parking - D/W W/O - F/P - My other housemate and I have similar qualities and are very easy going, often times eat dinner together or do things together yet, we still respect each other's privacy. We would like to occasionally go to movies, dinner or hangout together when possible. (#28476) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$825 Pacific Heights small room in large, clean 3 br, 2 bath, patio, hw floors, available now. (415) 567-8890

\$825-950 Nob Hill - Small and Large bedroom in 4br/2 bath home. Premier location near downtown. Cable car, shops. (415) 558-8588.

\$840 Landers/ 15th - util. incl 3br/ 2ba. Share w/ 2 warm simple GM. Yd, DR, LR, WD! 800.877.2557 www.easyroommate.com

\$850 Mission (24th & Valencia). Bright huge room in flat. Newly refurnished hardwood floor. 1/2 block to BART Susanna (415) 206-1674

\$850 Noe Valley (24th & Church). Room available in great top floor flat with deck. Victorian. Utilities included. Susanna (415) 206-1674.

\$875 Near SF50 - Share 2 bedroom, 1 bath split-level garden townhome with 1 female. Great potential Male/ Female (415) 334-1142.

\$900 NOE VALLEY (Dolores St @ 29th St) to share with 40yo SF. Deck - Yard - H/W Floors - D/W - W/O - Room has eastern facing window, hardwood floors, high ceilings & a small, (but tall) closet. It's really a bedroom, not a living room or other common area. \$900 includes utilities. Fully furnished flat. (#28425) — We have over 600 rooms in San Francisco! — RENT TECH (415) 863-7368 or www.renttech.com. Fee/Guarantee.

\$950, Diamond Heights - Room in 2 bedroom, 1 bath condo, wait-to-walk carpets, heated pool, new kitchen. Lim. (415) 407-8804.

\$950 Excelsior - Medium bedroom, private bath. Room with mirrored closet, phone line, cable ready, garage, utilities split. (415) 586-1839.

\$950. Large room in Potrero Hill with view, fireplace, hardwood floors, washer/dryer; dog ok #5782. SF Roommate Referral Service. www.RoommateLink.com. 415-626-0606

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\$B00 Lower Nob Hill - Large room, 6/06-7/08. Parking if needed. Looking for quiet/ mature non-smoking female. BART/ MUNI. Maitri: (415) 445-8977.

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\$1300 Cow Hollow Studio, hardwood floors, partial utilities paid. Large upper unit. Garage is extra. www.BayRentals.net, (415) 929-1100.

\$1350 HAIGHT 1 BR. Cat Dk, W/D, HW Floors, Yard, (#48734) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$1500 Inner Mission. 2 bedroom, pet ok, fenced yard, patio, hardwood floors. Preview our listing at www.BayRentals.net, (415) 929-1100.

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\$1025 Daily City studio with patio, blinds. Upper unit. www.BayRentals.net, (415) 929-1100.

\$1050 Glen Park. Studio, all utilities paid. Patio, fenced yard, blinds. www.BayRentals.net, (415) 929-1100.

\$1100 CASTRO/EUREKA VALLEY Studio... HW Floors, (#48702) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco! — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$1950 BERNAL HEIGHTS 2 BR...Oog Ok, Cat Ok, Garage, Yard, Deck, (#48762) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco — RENT TECH (415) 863-7368. Fee/Guarantee.

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\$2395 UCSF 2 BR...Cat Ok, W/O, HW Floors, 5/12 S/13 12-3p... (#48703) — Free preview with photos at www.renttech.com — We have over 2000 vacancies in San Francisco — RENT TECH (415) 863-7368. Fee/Guarantee.

\$2400 Nob Hill 2 bedroom, 1 1/2 bath, fireplace, patio, dining room, hardwood floors, pre-view our list at www.BayRentals.net, (415) 929-1100.

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\$1625. Albany two bedroom house. Laundry hook ups, cat negotiable. June 1. Off Buchanan. #891204-G. Homefinders 510-549-6450. Fee/Guarantee. Highest success rate! Free Previews at: www.HomefindersList.com.

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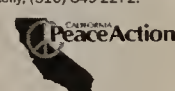
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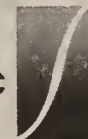
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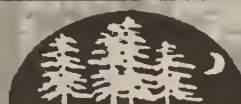
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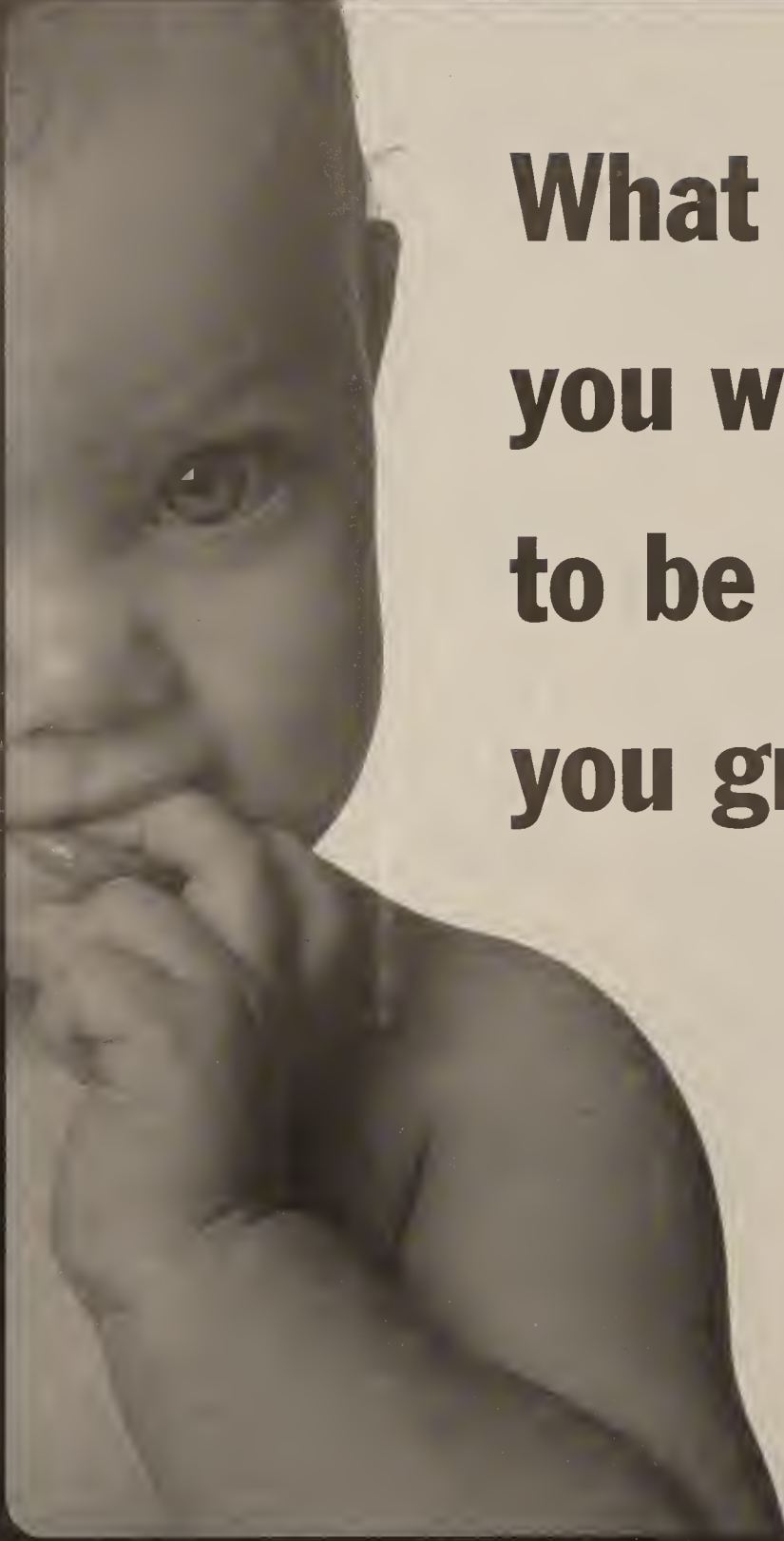
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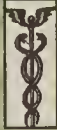
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